

AMILIE



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THEATRE ROYAL, COVENT-GARDEN.

This Evening, THURSDAY, December 7, 1837,

Will be presented (*Fifth Time*) A NEW ROMANTIC OPERA called

AMILIE; OR, THE LOVE TEST.

COMPOSED by Mr. W. M. ROOKE.

Six Months is supposed to elapse between each Act.

The SCENERY by Mr. MARSHALL.

General Count der Tiemar,	(<i>in the Austrian Service</i>)	Mr. H. PHILLIPS,
Gervaise Grenadot,	(<i>his Valet</i>)	Mr. W. J. HAMMOND,
Jose Speckbacher,	{ (<i>Chamois Hunters</i>) }	Mr. WILSON,
Jean Piednoir,		Mr. BEDFORD,
Paul Pesta,		Mr. STRETTON,
Hans Meyer,	(<i>a Young Farmer</i>)	Mr. ROBERTS,
Pierre,	{ (<i>Gypsies</i>) }	Mr. MANVERS,
Michel,		Mr. AYLIFFE,
Wilhelm,		Mr. SMYTHSON,
Courier,	Mr. BENDER,	

Hunters.—Messrs Ashton, Lewis, Giffin, Benetti, Collett, F. Price, Williamson, Gardener, Gledhill, Debouchet, Ludford, Lloyd, Mills, Hammond, Morgan, Pinsent, Young.

Officers.—Messrs. Sharpe, Becket, Brady, Kirk, Thorne, Paulo, &c.

Peasants, Gypsies, Vine Dressers, Guards, &c. &c.

Amilie Vernet,	(<i>a Young Orphan</i>)	Miss SHIRREFF,
Lelia,	(<i>Hostess of the Golden Grapes</i>)	Miss P. HORTON,
Barbet,	(<i>Servant to the Inn</i>)	Miss GARRICK.

During the Evening, the Band will perform Rossini's Overture to "Guillaume Tell."

After which, will be performed, for the 9th Time,

A NEW GRAND HISTORICAL AND LEGENDARY ROMANCE,
CALLED

JOAN of ARC THE Maid of Orleans.

THE SCENERY by Mr. MARSHALL.

The MUSIC selected from the works of Weber, Rossini & Spohr, by Mr. G. H. RODWELL.

French.

Charles the Seventh, King of France,	Mr. SERLE,
Dunois, (the Bastard of Orleans)	Mr. PRITCHARD, La Hire, Mr. ROBERTS,
Arnaud,	Mr. TILBURY, Montfort, Mr. HOWE,
Thibaut, (Father of Joan and Madelon)	Mr. G. BENNETT,
Raimond,	Mr. DIDDEAR, Colbert, Mr. YARNOLD,
Graville,	Mr. C. J. SMITH, The Abbot of St. Denis, Mr. HOLMES,
The Wizard Colambert,	Mr. MEADOWS,
The Fiend Knight,	Mr. W. H. PAYNE,

NOBLES.—Messrs. Ashton, Lewis, Giffin, Benetti, Brown, Price, Williamson, Gardener, Gledhill, Dubochet, Smithson, Ludford, &c.

KNIGHTS.—Messrs. Becket, Paulo, Sharpe, Brady, Thorne, Kirke, &c. &c.

Officers, Guards, Pioneers, Attendants, &c.

Queen Isabel,	Mrs. W. CLIFFORD,	
Joan of Arc,	Miss HUDDART,	
Madelon,	{ Sisters to Joan }	Mrs. EAST,
Louise,		Miss GARRICK,

(*Ladies of the Court*)—Mesdames Payne, Valanduke, Hunt, Mathews, Corder, Mew, &c.

PEASANTS.—Mesdames Salway, Cronin, Browne, Ramsay, Byers, M. Byers, Deither, Goodwin, Seymour, Barnett, Morgan, Bassano, &c.

English.

Sir Lionel,	Mr. ANDERSON,
Lord Talbot,	Mr. WALDRON, Sir Thomas Gargrave, Mr. AYLIFFE,
Maurice,	Mr. COLLET, Roland, Mr. BENDER.

KNIGHTS.—Messrs. Boulanger, Willis, Barnes, Jones, Butler, Partridge, &c.

Staff-officers, Guards, Fanner-bearers, Sappers and Miners, Attendants, &c.

Brought out at the
National Theatre Leonard St N.Y.

July 4. 1839

First time in London
Tremont Theatre Nov. 5. 1839

Allen S. Persons

A M I L I E,

DR

THE LOVE TEST,

Grand Romantic Opera, in three Acts.

Performed at the
Theatre Royal Covent Garden,

THE WORDS BY

L. T. HAINE S,

The Music Composed by

W. M. ROOKE.

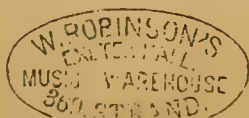
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Allen A. Brown
Aug 14, 1894

To
Her Most Gracious Majesty
Queen Victoria

This Opera is
(with special permission)
most respectfully inscribed
by
Her Majesty's
Most devoted Subject & Servant,
W. M. Rooke.

A M I L I E ,
OR
THE LOVE TEST.
A GRAND ROMANTIC OPERA in 3 ACTS.

D R A M A T I S P E R S O N Æ .

T E N O R I .

Jose Speckbacher..... *Mr. Wilson.*
Pierre..... *Mr. Manvers.*
Hans Meyer..... *Mr. Roberts.*
Officers, Hunters, Peasants, Gypsies, &c.

B A S S I .

General Count der Tiemar... *Mr. H. Phillips.*
Jean Piednoir..... *Mr. P. Bedford.*
Paul Pesta..... *Mr. Stretton.*
Gervaise Grenadot..... *Mr. W. Hammond*
Wilhelm..... *Mr. Smythson.*

S O P R A N I .

Amilie Vernet..... *Miss Shirreff.*
Lelia..... *Miss P. Horton.*

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O V E R T U R E

1

$\text{♩} = 68.$

MODERATO

Solo Horn
mf *p* *pp* *Galando* *ppp*

$\text{♩} = 76.$

Galando

f *p* *pp* *Viola e Corni* *fp* *f* *pp* *fp*

Oboe

fp *mf*

$\text{♩} = 76.$

ALLEGRETTO

Galando *f* *3* *3* *p*

f *3* *3*

Galando

♩ = 72.

GRAVE

V Corni, Tromboni &c

First system of the GRAVE section. It features a grand staff with a treble clef and a bass clef. The music is in 2/4 time. The upper staff contains melodic lines for the Horns, Trombones, and Cymbals, while the lower staff provides a harmonic accompaniment. Dynamics include *p* and *f*, and there are various articulation marks like accents and slurs.

Violoncelli

Second system of the GRAVE section, for Violoncelli. It consists of a grand staff with a treble and bass clef. The music continues the melodic and harmonic themes established in the first system, with similar dynamics and articulation.

Third system of the GRAVE section, continuing the Violoncelli part. The musical texture remains consistent with the previous systems, featuring a grand staff and a slow, somber mood.

♩ = 84.

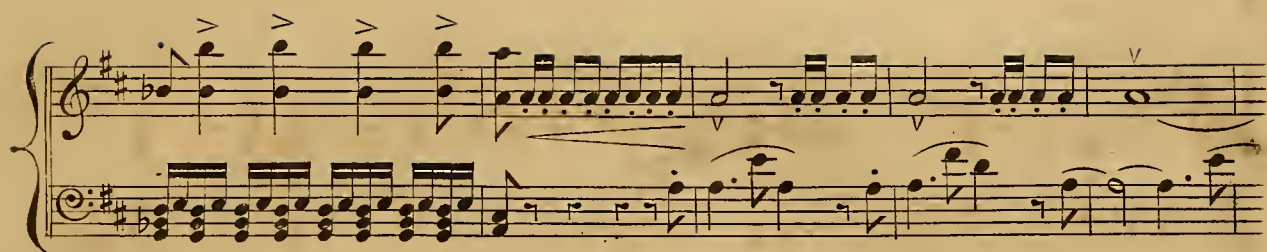
ALLEGRO

Agitato *p*

Fourth system, marking the beginning of the ALLEGRO section. The tempo and mood change significantly. The music is in 2/4 time and features a grand staff. The upper staff has a more active melodic line, while the lower staff has a dense, rhythmic accompaniment. Dynamics include *p* and *f*.

Fifth system of the ALLEGRO section. It includes a vocal line in the upper staff with the lyrics "Gre - - - - - scen". The instrumental accompaniment continues with a strong rhythmic pattern. Dynamics include *f*.

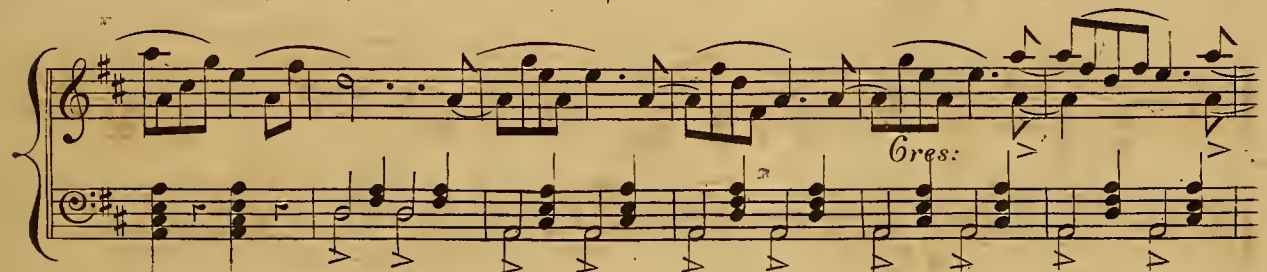
Sixth system of the ALLEGRO section. The vocal line continues with the lyrics "do". The instrumental accompaniment remains dense and rhythmic. Dynamics include *ff*.



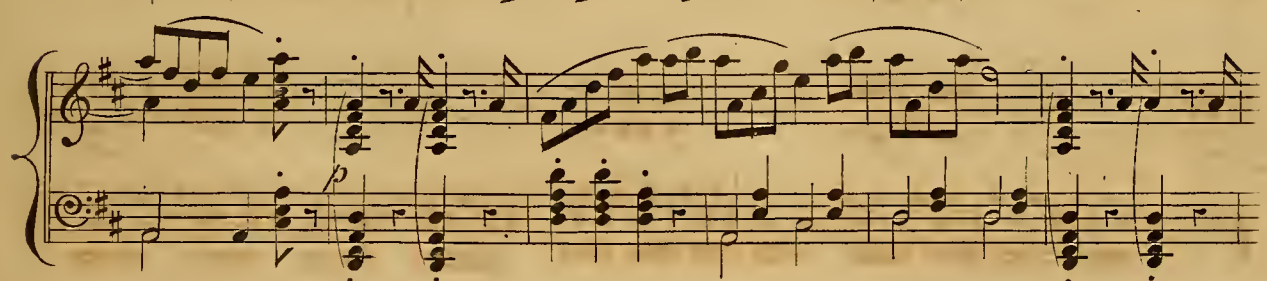
First system of musical notation, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The music includes various rhythmic values, including eighth and sixteenth notes, and rests.



Second system of musical notation, featuring a treble and bass staff. The tempo is marked **Maestoso** with a quarter note equal to 108 (♩ = 108). The dynamics are marked *ppp* and *Soft Ped*.



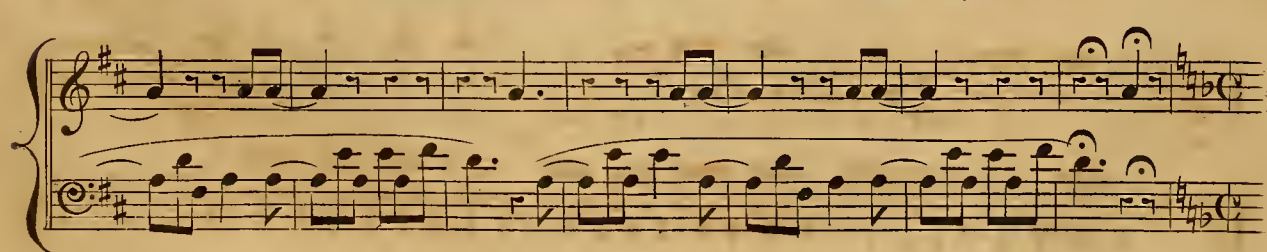
Third system of musical notation, featuring a treble and bass staff. The music includes various rhythmic values, including eighth and sixteenth notes, and rests. The word *Gres:* is written above the staff.



Fourth system of musical notation, featuring a treble and bass staff. The music includes various rhythmic values, including eighth and sixteenth notes, and rests.



Fifth system of musical notation, featuring a treble and bass staff. The tempo is marked $\text{♩} = 76$. The music includes various rhythmic values, including eighth and sixteenth notes, and rests.



Sixth system of musical notation, featuring a treble and bass staff. The music includes various rhythmic values, including eighth and sixteenth notes, and rests.

$\text{♩} = 116.$ *Allegro Agitato.*

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including some accidentals. The bass clef staff contains a piano accompaniment of chords, starting with a piano (*p*) dynamic marking.




Second system of musical notation. The treble clef staff continues the melodic line with various note values and slurs. The bass clef staff continues the chordal accompaniment.



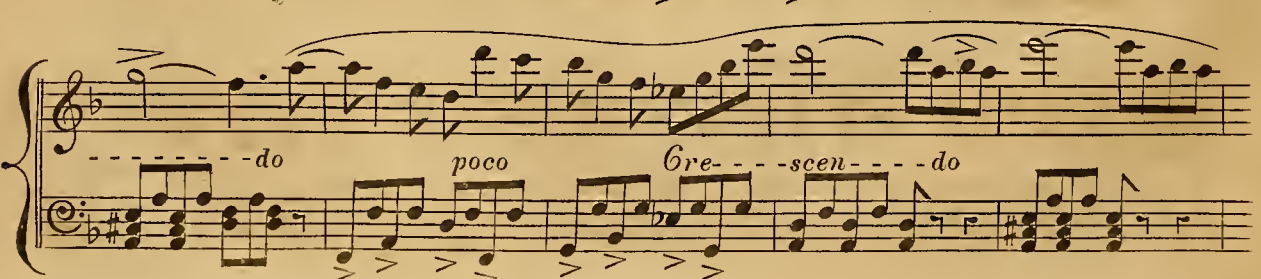
Third system of musical notation. The treble clef staff features a melodic line with a crescendo (*Cres.*) and a forte (*f*) dynamic marking. The bass clef staff continues the accompaniment.



Fourth system of musical notation. The treble clef staff continues the melodic line with slurs and accents. The bass clef staff continues the accompaniment.



Fifth system of musical notation. The treble clef staff contains a melodic line with a slur and a crescendo (*Gre*) marking. The bass clef staff continues the accompaniment.



Sixth system of musical notation. The treble clef staff contains a melodic line with a slur and a crescendo (*Gre*) marking. The bass clef staff continues the accompaniment. The system concludes with the word "do" and a piano (*poco*) dynamic marking.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clef). The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation is highly detailed, featuring complex chords, arpeggios, and various musical ornaments. The first system begins with the dynamic marking *ff* and the tempo marking *Risoluto*. The second system features a prominent arpeggiated figure in the right hand. The third system continues with similar arpeggiated patterns. The fourth system shows a more complex chordal texture. The fifth system features a series of chords with accents. The sixth system concludes with a *pp* (pianissimo) marking. The page number 5 is located in the top right corner.

First system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a melody in the upper staff with fingerings 1 + 3 + and 1 + 3 +, and a bass line with fingerings 2, 2 1, and +. The lyrics "Gre-----scen-----do poco a poco ff" are written below the upper staff.

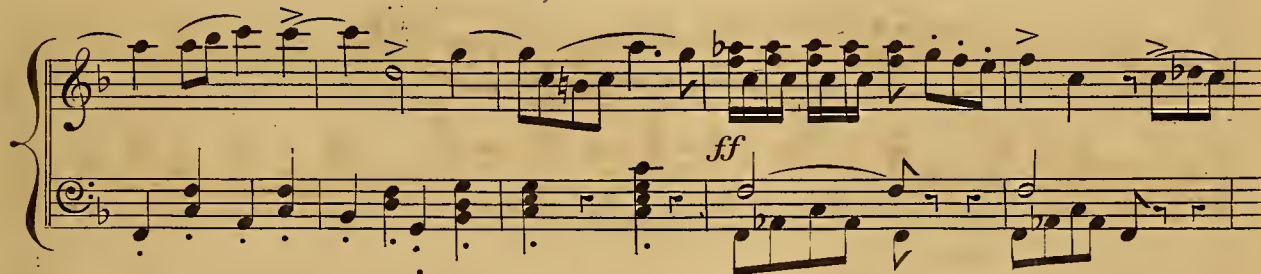
Second system of the musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music features a melody in the upper staff with a *pp* dynamic and a bass line with a *ff* dynamic. The lyrics "Solo Clarionette" and "Dolce" are written above the upper staff.

Third system of the musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music features a melody in the upper staff with a *ff* dynamic and a bass line with a *ff* dynamic.

Fourth system of the musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music features a melody in the upper staff with a *ff* dynamic and a bass line with a *ff* dynamic.

Fifth system of the musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music features a melody in the upper staff with a *ff* dynamic and a bass line with a *ff* dynamic. The lyrics "Gres" are written below the upper staff.

Sixth system of the musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music features a melody in the upper staff with a *ff* dynamic and a bass line with a *ff* dynamic. The page number "425" is written at the bottom center.



8a

Gres:

8a

Scolto

Gre - - - - - scen - - - - - do ff

First system of musical notation. Treble and bass staves. Treble staff begins with a melodic line in G major, marked *p*. Bass staff provides harmonic support. The system concludes with the instruction *Cres: poco a poco*.

Second system of musical notation. Treble staff continues the melodic line, marked *f*. Bass staff features a more active accompaniment. The system ends with a *p* marking.

Third system of musical notation. Treble staff has a melodic line with slurs, marked *ff*. Bass staff consists of sustained chords, marked *p Dolce*.

Fourth system of musical notation. Treble staff continues the melodic line with slurs. Bass staff continues with sustained chords.

Fifth system of musical notation. Treble staff features a melodic line with slurs and accents. Bass staff has a more active accompaniment. The system ends with the tempo change *ALLEGRO* and a *f* marking.

Sixth system of musical notation. Treble staff features a melodic line with triplets and slurs. Bass staff has a more active accompaniment. The system ends with the instruction *Dim poco a poco*.

Tempo Primo

The musical score is written for piano on a grand staff (treble and bass clefs). It begins with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked *Tempo Primo*. The score consists of six systems of music. The first system includes a piano (*p*) dynamic marking. The second system features a crescendo leading to a forte (*f*) dynamic. The third system continues the melodic and harmonic development. The fourth system is marked *Silence f con Spirito*, indicating a moment of silence followed by a strong, spirited entry. The fifth system shows a melodic line in the right hand and a rhythmic accompaniment in the left hand. The sixth system concludes with a final chord and a fermata. The score is characterized by intricate melodic lines, often with slurs and ties, and a steady rhythmic accompaniment in the left hand.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth notes with accents, while the bass staff provides a harmonic accompaniment. A dynamic marking of *f* (forte) is present at the end of the system.

Second system of musical notation. The treble staff begins with a *pp* (pianissimo) marking and includes the instruction *Con Spirito*. The system concludes with a *ff* (fortissimo) marking.

Third system of musical notation, continuing the melodic and harmonic development in the treble and bass staves.

Fourth system of musical notation, featuring a *sf* (sforzando) marking in the bass staff.

Fifth system of musical notation, including the instruction *Gre - scen -* written across the staves.

Sixth system of musical notation, featuring a *do* vocal line in the treble staff and dynamic markings of *f* and *ff* in the bass staff.

Seventh system of musical notation, concluding the page with a final cadence. It includes a *8a* (second ending) bracket in the treble staff.

12
INTRODUCTION.

Andantino. $\text{♩} = 50.$ Scene — Night. ACT. 1st $\text{♩} = 84.$ *più mosso.*

Wind Inst's

calando. $\text{♩} = 50$ (Curtain rises) *p* *tem lmo*

RECIT:
Solo PAUL.

$\text{♩} = 84.$ *più mosso.* RECIT.

tempo. hour ere darkness flies. *tempo.* *f*

RECIT:

tempo.

'tis now the hour ere darkness flies

drow-sy hounds a - rise

RECIT:

♩ = 69
tempo.

drow-sy hounds a - rise

the game will fly the foe will scoff the game will

calando.

tempo Imo

fly

the foe will scoff

night's e-bon hosts retire be - fore the

più lento.

ritar:

p RECIT:

sun re - tire be-fore the sun

'tis now the hour ere darkness

più lento.

RECIT:

♩ = 88. più presto.

flies and yet they lin-ger and yet they lin-ger a-rise a - rise ere darkness

più presto.

Cres.

tempo

flies 'tis now the hour and yet they linger 'tis now the hour and yet they linger

fp *p*

Segue.

Segue.

A musical score for the song "The Rose Tree". The score is written for a single melodic line and a basso continuo line. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is written on a treble clef staff, and the basso continuo is written on a bass clef staff. The melody consists of a series of eighth and sixteenth notes, with some rests. The basso continuo consists of a series of chords, some of which are marked with a colon and a dot (:.), indicating a specific harmonic progression. The score is divided into two systems, with the first system containing the first four measures and the second system containing the next four measures. The title "The Rose Tree" is written in a decorative font at the top of the page.

PAUL. *f* Come gather come gather the night star wanes

ALTI. *f* Ah yough ah yough ah yough.

TENORE. *f* Ah yough the night star wanes

BASSO. *f* the night star wanes

ALTI.

AB
TENORE.

TENORE.

BASSO.

Ah yough the night star wanes

the night star wanes

the night star wanes come gather brave hunters come

yough... ah yough... ah yough

ah yough... the night star wanes

the night star wanes

gather come gather the night star wanes the night star wanes come

Cres. *f*

gather come gather the night star wanes come ga-ther come ga-ther come

come ga-ther come ga-ther come ga-ther come

come gather brave hunters come ga-ther come ga-ther come

come gather brave hunters come ga-ther come ga-ther come ga-ther come

gva

f

ga - - - ther come gather come gather brave com-rades the night star

ga - - - ther come ga - ther

ga - - - ther come ga - ther

gva

ga - - - ther come gather come gather brave com-rades the night star

f

wanes... the night star wanes.... and the peak of the hill must be

the night star wanes....

the night star wanes.... and the peak of the hill must be

wanes... the night star wanes... and the peak of the hill must be

won must be won and the peak of the hill must be won.. come gather come gather brave

and the peak of the hill must be won..

won must be won and the peak of the hill must be won.. come gather come gather brave

won must be won and the peak of the hill must be won.. come gather come gather brave

gva

hunters come gather the peak of the hill must be won to the mists leave the sons of the
 and the peak of the hill must be won to the mists leave the sons of the
 hunters come gather the peak of the hill must be won to the mists leave the sons of the
 hunters come gather the peak of the hill must be won to the mists leave the sons of the
 sleeping plains to the mists leave the sons of the sleeping plains of the sleeping plains for the
 sleeping plains to the mists leave the sons of the sleeping plains for the
 sleeping plains to the mists leave the sons of the sleeping plains for the
 sleeping plains to the mists leave the sons of the sleeping plains of the sleeping plains for the
 eagle is up with the sun with the sun the eagle is up with the sun with the sun and the
 eagle is up with the sun. . . . for the eagle is up with the sun. . . . and the
 eagle is up with the sun with the sun the eagle is up with the sun with the sun and the
 eagle is up with the sun with the sun the eagle is up with the sun with the sun and the

loco
ff

510

peak of the hill must be won must be won . . . must be won and the peak of the hill must be

peak of the hill must be won . . . must be won . . . and the peak of the hill must be

peak of the hill must be won must be won . . . must be won and the peak of the hill must be

peak of the hill must be won must be won . . . must be won and the peak of the hill must be

won to the hills and a - way ere we're sham'd by the

won to the hills to the hills let's a - way . . . ere we're sham'd we're sham'd by the

won to the hills let's a - way . . . ere we're sham'd we're sham'd by the

won to the hills and a - way ere we're sham'd by the

f *p*

day . . . to the hills let's a - way ere we're sham'd by the day to the hills ere we're sham'd by the

day . . . to the hills let's a - way ere we're sham'd we're sham'd by the

day . . . *f* to the hills let's a - way ere we're sham'd by the day to the hills let's a -

day . . . to the hills let's a - way ere we're sham'd by the day to the hills ere we're sham'd by the

f *gva*

day to the hills let's away ere we're sham'd by the day to the hills ere we're sham'd by the

day to the hills let's a-way ere we're sham'd we're sham'd by the

way, let's away to the hills let's a-way ere we're sham'd by the day to the hills let's a-

day *gva* to the hills let's away ere we're sham'd by the day to the hills ere we're sham'd by the

day come gather brave comrades come gather come gather

day come gather come gather ah yough. . . . ah

way let's a-way come gather come gather

day *gva* come gather brave comrades come gather come gather

yough. . . ah yough. come

ah yough. come

come ga-ther brave comrades come

510

gather come gather

gather come gather *p* ah yough... ah yough... ah yough... ah

gather come gather ah yough... ah

gather come gather

p

come gather come gather brave comrades the night star

pp yough... *ff* come ga-ther

pp yough... *f* come ga-ther

come gather come gather brave comrades the night star

pp *ff* *pva*

wanes... the night star wanes and the peak of the hill must be

the night star wanes

the night star wanes and the peak of the hill must be

wanes... the night star wanes and the peak of the hill must be

10

won must be won and the peak of the hill must be won... come gather come gather brave
and the peak of the hill must be won...
won must be won and the peak of the hill must be won... come gather come gather brave
won must be won and the peak of the hill must be won... come gather come gather brave
won must be won and the peak of the hill must be won... come gather come gather brave
gva

hunters come gather the peak of the hill must be won to the mists leave the sons of the
and the peak of the hill must be won to the mists leave the sons of the
hunters come gather the peak of the hill must be won to the mists leave the sons of the
hunters come gather the peak of the hill must be won to the mists leave the sons of the
gva loco ff

sleep.ing plains the ea-gle is up with the
sleep.ing plains the ea-gle is up with the sun. . . . the ea-gle is up with the
sleep.ing plains the ea-gle is up with the sun. . . . with the
sleep.ing plains the ea-gle is up with the

sun... let's a-way... let's a-way... ere we're sham'd... by the
 sun... let's a-way... let's a-way... ere we're sham'd... by the
 sun... let's a-way let's a-way let's a-way... ere we're sham'd ere we're sham'd by the
 sun... let's a-way... to the hills ere we're sham'd by the day... let's a-

day let's a-way for the ea-gle is up with the sun to the hills let's a-way... let's a-
 day... for the ea-gle is up with the sun... for the ea-gle is up with the
 day... for the ea-gle is up with the sun to the hills let's a-way... let's a-
 way let's a-way for the ea-gle is up with the sun to the hills let's a-way... let's a-

way to the hills let's a-way to the hills for the peak of the hill must be
 sun... and the peak... of the hill... must be
 way to the hills let's a-way to the hills for the peak of the hill must be
 way to the hills let's a-way to the hills for the peak of the hill must be

won let's a-way to the hills let's away to the hills to the hills let's a-way. . . .

won let's a-way to the hills to the hills to the hills let's a-way. . . .

won let's a-way let's a-way to the hillsto the hills to the hills let's a-way. . . .

won let's a-way let's a-way to the hillsto the hills to the hills let's a-way. . . .

let's a-way. . . .

let's a-way. . . .

let's a-way. . . .

let's a-way. . . .

Molto Presto

96 *gva*-----*loco*

ff

Wind Inst.

510

MODERATO.

 $\text{♩} = 116.$

p Corni. *Cres.* *f*

PAUL. *mf*

Say where is he... who was first in the chase still ab-sent still ab-sent tho'

col voce.

bugles tho' bugles have sound-ed Say shall the

still absent tho' bugles have sound-ed

ff still absent tho' bugles have sound-ed

ff still absent tho' bugles have sound-ed

ff *mf*

sun break his sleep of dis-grace when by friends when by friends he might

here he might here be sur- round- ed. *mf* bold

When by friends he might here be sur- round- ed. *ff*

When by friends he might here be sur- round- ed. *ff*

When by friends he might here be sur- round- ed. *ff*

sons... of the hill tho' the night's dark still... we'll rouse him we'll

mf *p* *Cres.*

Cres. *f* *p*

rouse him we'll rouse him we'll rouse him the hour has come the

we'll rouse him we'll rouse him. the

we'll rouse him we'll rouse him. the

we'll rouse him we'll rouse him. the

f *p* *>*

hour has come we'll rouse him we'll rouse him tho' the night's dark

hour has come we'll rouse him we'll rouse him

hour has come we'll rouse him we'll rouse him

hour has come we'll rouse him we'll rouse him

still tho' the night's dark still... we'll rouse... him we'll

tho' the night's dark still... we'll rouse... him we'll

tho' the night's dark still... we'll rouse... him we'll

tho' the night's dark still... we'll rouse... him we'll

rouse him the hour has come the hour has come we'll

rouse him the hour has come the hour has come we'll

rouse him the hour has come the hour has come we'll

rouse him the hour has come the hour has come we'll

loco

510

o . . . a-i o . . .

know its glad sound to the hills to the hills ere we're

a-i o a-i o to the hills. . . . to the hills ere we're

know its glad sound to the hills to the hills and a-way ere we're

know its glad sound to the hills to the hills ere we're

ff sham'd . . . by the day let's away to the hills to the hills let's a-way let's away.

ff sham'd ere we're sham'd by the day ere we're sham'd . . . by the day let's away.

ff sham'd ere we're sham'd by the day to the hills let's a-way let's a-way let's a-way to the hills.

sham'd . . . by the day let's away. to the hills to the hills let's away let's away.

(JOSE enters.)

29

MODERATO. ♩ = 126.

mf

Hush hush hush the slugs of the plain at your noise might complain at your noise might complain

MODERATO.

p hush hush hush the slugs of the plain at your noise might complain at your

p Hush hush hush the slugs of the plain at your noise at your noise at your

p Hush hush hush the slugs of the plain at your noise might complain at your

p Hush hush hush the slugs of the plain at your noise might complain at your

p Hush hush hush the slugs of the plain at your noise at your noise at your

30

noise might complain so let your brave bugles be dumb so let your brave bugles be dumb

noise might complain hush hush

noise might complain hush hush

noise might complain hush hush

noise might complain hush hush

Cres. Hush hush hush the slugs of the plain at your noisemightcomplain at your noisemightcomplain

hush hush hush hush the slugs of the plain at your noisemightcomplain

hush hush hush hush the slugs of the plain at your noisemightcomplain

hush hush hush hush the slugs of the plain at your noisemightcomplain

hush hush hush hush the slugs of the plain at your noisemightcomplain

Cres.

pp

Cres.

p

Hush hush hush the slugs of the plain at your noise mightcomplain at your noisemightcomplain

Hush hushhush the slugs of the plain at your noise mightcomplain at your noisemightcomplain to the

Hush hushhush the slugs of the plain at your noise mightcomplain at your noisemightcomplain to the

Hush hushhush the slugs of the plain at your noise mightcomplain at your noisemightcomplain to the

p

Cres. — — — — — *cen* — — — — — do

to the hills to the hills

hills to the hills and a-way ere we're sham'd ere we're sham'd by the day ere we're

hills to the hills and a-way ere we're sham'd ere we're sham'd by the day ere we're

hills to the hills and a-way ere we're sham'd ere we're sham'd by the day ere we're

hills to the hills and a-way ere we're sham'd ere we're sham'd by the day ere we're

Cres. — — — — — *cen* — — — — — do

32 *poco* - - *f* - - *a* - - *poco*

to the hills and a - way to the hills

sham'd ere we're sham'd by the day to the hills let's away to the

sham'd ere we're sham'd by the day to the hills let's away to the

sham'd ere we're sham'd by the day to the hills let's away to the

sham'd ere we're sham'd by the day to the hills let's away to the

poco - - - *a* - - - *poco*

ff

let's away to the hills let's a - way to the hills to the hills and a - way a - way.

hills to the hills to the hills to the hills and a - way a - way.

hills to the hills to the hills to the hills and a - way a - way.

hills to the hills to the hills to the hills and a - way a - way.

hills to the hills to the hills to the hills and a - way a - way.

f *ff* *gva*

JOSE. 33

$\text{♩} = 76.$ *mf*

The bold hunters mirth the bold hunters mirth the poor tiller of earth cannot

feel cannot feel he toils but to sleep he toils but to sleep Ours ours the

health giving breeze the health giving breeze Ours ours the health giving breeze to the

hills to the hills in the mists let him creep *ff* to the hills to the hills in the *Dim*

let him creep let him creep *f* *p*

let him creep let him creep *p*

let him creep let him creep *ff* *Dim*

let him creep let him creep *f* *Dim*

510

mists let him creep *Dim* The bold hunters mirth the
 let him creep let him creep *Dim*
 let him creep let him creep *Dim*
 let him creep let him creep *Dim*
 let him creep let him creep *Dim*
 bold hunters mirth the poor tiller of earth cannot feel cannot feel he toils but to sleep he
 toils but to sleep Ours ours the health giving breeze His his the
 drones bale-ful ease Ours the health giving breeze . . . To the
 To the
 To the

mf
p
Dim
Dim
Dim
Dim
Dim
p
Cres.
f
ff
ff
f
ff

516

hills . . . *ff* to the hills ere we're sham'd . . . by the
 to the hills and a - way ere we're sham'd . . . by the
 hills . . . to the hills ere we're sham'd . . . by the
 to the hills to the hills and a - way ere we're sham'd ere we're sham'd by the
 to the hills and a - way ere we're sham'd . . . by the

day to the hills to the hills and a - way to the hills let's a -
 day to the hills and a - way ere we're sham'd by the day to the hills let's a -
 day to the hills to the hills and a - way to the hills let's a -
 day to the hills to the hills to the hills and a - way to the hills let's a -
 day to the hills and a - way ere we're sham'd by the day to the hills let's a -

way come gather brave comrades the night star wanes the night star
 way ere we're sham'd by the day brave comrades the night star wanes the night star

wanes the night star wanes come ga-ther brave com-rades come
 wanes the night star wanes come ga-ther brave com-rades come
 wanes the night star wanes come ga-ther brave com-rades come
 wanes the night star wanes come ga-ther brave com-rades the
 wanes the night star wanes come ga-ther brave com-rades come

poco - - *a* - - - *poco*

gather come gather the night star wanes ah yough ah yough ah

gather come gather the peak of the hill must be won

poco - - *a* - - - *poco*

gather come gather the night star wanes ah yough ah yough ah

night star wanes the night star wanes ah

poco - - *a* - - - *poco*

gather come gather the peak of the hill must be won

poco - - *a* - - - *poco* *f*

yough. come ga-ther come gather ah yough ah

come ga-ther brave comrades come gather come gather

yough. come gather come gather ah yough ah

yough. come gather come gather

come ga-ther brave comrades come gather come gather .

f *p*

38

pp *ff*

yough ah yough ah yough come

f *pp* *ff*

come gather come gather brave

yough ah yough ah yough come

pp *ff*

ah yough ah yough come

f *ff*

come gather come gather brave

ga - ther the night star wanes

comrades the night star wanes the night star wanes and the

ga - ther the night star wanes

ga - ther the night star wanes and the

comrades the night star wanes the night star wanes and the

gva

and the peak of the hill must be won

peak of the hill must be won must be won and the peak of the hill must be won come gather come

and the peak of the hill must be won

peak of the hill must be won must be won and the peak of the hill must be won come gather come

peak of the hill must be won must be won and the peak of the hill must be won come gather come

gva

and the peak of the hill must be won to the mists leave the sons of the

gather brave hunters come gather the peak of the hill must be won to the mists leave the sons of the

and the peak of the hill must be won to the mists leave the sons of the

gather brave hunters come gather the peak of the hill must be won to the mists leave the sons of the

gather brave hunters come gather the peak of the hill must be won to the mists leave the sons of the

gva

loco

ff

sleeping plains the eagle is up with the sun. . . . the eagle is up with the sun.. let's a -

sleeping plains the eagle is up with the sun.. let's a -

sleeping plains the eagle is up with the sun. . . . the eagle is up with the sun.. let's a -

sleeping plains the eagle is up with the sun. . . . with the sun.. let's a -

sleeping plains the eagle is up with the sun.. let's a -

way. . . . let's a - way. . . . ere we're sham'd. . . . by the day. . . . for the

way. . . . let's a - way. . . . ere we're sham'd. . . . by the day let's a way for the

way. . . . let's a - way. . . . ere we're sham'd. . . . by the day. . . . for the

way let's away let's a - way. . . . ere we're sham'd ere we're sham'd by the day. . . . for the

way. . . . to the hills ere we're sham'd by the day. . . . let's a way let's a way for the

eagle is up with the sun. . . . for the eagle is up with the sun. . . . and the
 eagle is up with the sun to the hills let's a - - way. . . . let's a - way to the hills let's a -
 eagle is up with the sun. . . . for the eagle is up with the sun. . . . and the
 eagle is up with the sun to the hills let's a - - way. . . . let's a - way to the hills let's a -
 eagle is up with the sun to the hills let's a - - way. . . . let's a - way to the hills let's a -

fff

peak. . . . of the hill. . . . must be won let's a - way to the
 way to the hills for the peak of the hill must be won let's a - way to the hills
 peak. . . . of the hill. . . . must be won let's a - way to the
 way to the hills for the peak of the hill must be won let's a - way let's a - way
 way to the hills for the peak of the hill must be won let's a - way let's a - way

ff hills to the hills to the hills let's a - - way. . . . let's a - - way. . .

let's a - way to the hills to the hills let's a - - way. . . . let's a - - way. . .

ff hills to the hills to the hills let's a - - way. . . . let's a - - way. . .

to the hills to the hills to the hills let's a - - way. . . . let's a - - way. . .

to the hills to the hills to the hills let's a - - way. . . . let's a - - way. . .

Dim.

Dim.

Dim.

Dim.

Dim.

Molto Presto.
gva

Dim *ff*

loco

Wind Inst?

THE ICE CLAD ALP.

JOSE.

$q = 100.$

PIANO-FORTE.

ALLEGRO.

RECIT:

The Ice clad Alp no hun - - ter's heart ap -

tempo.

- pals, while he in mem'ry hears love's cheering voice.

f tempo.

Recit:

f

Behold the Chasm! behold the Chasm! deep, deep the awful gulph!

death howls be - low, death howls be - low; he fears not,

he fears not, he fears not, while love smiles, while love smiles, he

fears not, while love smiles, while love smiles, he fears not.

AIR. — WHO HAS NOT MARK'D.

$\text{♩} = 80\frac{1}{2}$.
Andante.

Who has not mark'd, when the sun was high, The hun - ter lin - ger the

lone cot by, With his rifle in hand, and his bu - gle slung, As if to that cottage his

hearts' hope clung As if to that cottage his heart's hope clung his heart's hope
f *Dim* *p*
 clung There he but waits for his young love's smile The dangers and toils of the
 chase to be guile, There he but waits for his young love's smile The
 dan - - gers and toils of the chase of the chase to be - guile. *Ritard:*

Who has not mark'd, when the sun was high, The hun - ter lin - ger the

p

lone got by, With his ri - fle in hand, and his bu - g - le slung, As

if to that cottage his heart's hope clung, As if to that cot - tage, as

p

Cres
if to that cottage his heart's hope clung.....

f

Who has not mark'd the lat_tice part, And a smile beam forth from the hunter's heart, When his

arm grown strong bore his ri_fle high, As he gaz'd on her laughing and sparkling eye, As he

gaz'd on her laughing and sparkling eye, Loud his bu_gle rends the air..... From

rock to rock he's bound_ing, His leap with the Chamois may compare, Tho'

death his steps sur-rounding; Tho' death his steps sur-round-ing..... Bold....

..... is his heart for he knows her truth, Strong are his limbs with the

hopes of youth, For the smile from her glow-ing face a-bove Told a

tale..... a tale..... of love re-turn'd for love.

p *Ritard.*

p tempo.

Who has not mark'd, when the sun was high, The hun - ter lin - ger the

lone cot by, With his rifle in hand, and his bu - gle slung, As if to that cottage his

Cres

heart's hope clung, As if to that cottage, as if to that cottage his

heart's..... hope clung..... Then a - rouse thee, brave Jager, and a -

f *ff*

- way to the hills! a - rouse! a - rouse! a - rouse! a - rouse! and a -

- way A - way, a - way, a - way, to the hills! a -

f

- way, a - way, a - way a - way to the hills!

ff

Piu Mosso.

REST, SPIRIT, REST.

$\text{♩} = 72.$
LARGO. *p Religioso.*

The piano introduction is in B-flat major, 4/4 time, marked *LARGO* and *p Religioso*. It consists of two staves. The right hand plays a series of chords and single notes, while the left hand provides a harmonic accompaniment with sustained chords and moving lines.

SOPRANO.
 ALTO or 2d SOPRANO.

Rest, rest, rest, spi - rit,

TENORE.

Rest, rest, rest spi - rit

BASSO.

Rest rest rest spi - rit

The vocal staves are for Soprano, Alto or 2nd Soprano, Tenor, and Bass. They all sing the same melody: "Rest, rest, rest, spi - rit,". The Soprano and Alto parts are in the treble clef, while the Tenor and Bass parts are in the bass clef. The piano accompaniment continues below the vocal staves.

rest, In heaven blest, Rest, rest, spi - rit rest,

rest, In heaven blest, Rest, rest, spi - rit rest,

rest, rest; In heaven blest, Rest, rest, spi - rit rest, rest,

The vocal staves continue with the lyrics: "rest, In heaven blest, Rest, rest, spi - rit rest,". The piano accompaniment includes dynamic markings such as *Dim.* and *p*, and features a crescendo leading into the final phrase.

SOLO. AMILIE.

Rest, spi - rit, rest; Thou . . . art fled, To

realms of end - less days In Hea - ven blest, By

warb - - - ling choirs of se - - - raphs led,

Soar spi - rit soar a - way Rest, spi - rit, rest;

CHORUS.

Rest, rest, rest, spirit rest, In Heaven blest; rest,

Rest, rest, rest spirit rest, In Heaven blest; rest,

Rest, rest, rest spirit rest; rest, In Heaven blest; rest,

p

AMILIE.

rest spirit rest! Soar spi-rit, soar . . . spirit soar,

SOPRANO.

rest spirit rest! Soar spi-rit soar! soar, spirit,

ALTO or 2^d Sopr.

TENORE.

BASSO.

rest spirit rest, rest. Soar spi-rit soar! soar, spirit,

Dim pp

In Heaven blest. . . spi-rit, rest, rest, rest, spi-rit,
 soar, In Heaven blest, soar, spi-rit, soar, spirit, soar!
 soar, In Heaven blest, soar, spi-rit, soar, spirit, soar;

rest, In Heaven blest, rest, rest, spi-rit, rest.
 Rest spi-rit, rest, rest, rest, blest spi-rit, rest.
 Rest spi-rit, rest, rest, rest, blest spi-rit, rest.

THOU ART GONE.

SCENA—AMILIE.

$\text{♩} = 66.$ *ALLEGRO MODERATO. ♩ = 66.*

PIANO—
FORTE.

pp

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'ALLEGRO MODERATO' with a quarter note equal to 66 beats per minute.

AMILIE. RECIT:

Oh Love art thou true?

p *Tempo 1^{mo}*

The recitative for Amilie is written on a single staff. It begins with a piano introduction on the piano accompaniment staves, marked 'p' and 'Tempo 1^{mo}'. The vocal line is a simple recitative melody.

a piacere.

the echoes answer yes, they heard my vows, but most but most my heart re-plies;

mf *cres*

The first line of the song features a vocal melody and piano accompaniment. The piano part includes a crescendo marked 'cres' and a mezzo-forte 'mf' dynamic. The tempo is 'a piacere'.

tempo.

now mem'ry brings the song you lov'd so well you lov'd so well; you lov'd so

cres *poco*

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes a crescendo marked 'cres' and a 'poco' tempo marking. The tempo is 'tempo'.

well; As tri_bute, tri_bute, tri_bute to my thrilling hopes.

ritard: tempo. $\text{♩} = 60$.

Colla Voce. *pp*

ritard: *dolce espress:*

Tempo.

ritard:

ANDANTE CON MOTO. $\text{♩} = 180$. *AIR.*

molto espress: Thou art gone, thou art gone, and no

pp *L.H.*

Ped: *Ped:*

voice in thy lov'd tone sings; But my heart, needs no voice, needs no

Ped: *Ped:*

ritard:
voice to wake mem'ry's strings. Thou art gone, thou art

ritard:
gone; but a love-ly a love-ly and pi-tying sprite, Now

whispers thy name, now whispers thy name, 'Tis the breath of the night, 'tis the

p *cres*

calando. *3*
breath of the night now whispers, now whis-pers thy name Thou art

calando.

gone, thou art gone, and no voice in thy lov'd tone

L.H.

Ped: *Ped:*

sings. But my heart, needs no voice, needs no

Ped: *Ped:*

ritard:

voice, to wake mem'ry's strings. Mine eyes see the turf where thy

ritard: *pp*

Ped:

feet have been, My cheek feels thy kiss which no eye hath seen, Thou art

gone..... thou art gone, art gone, But a love-ly, a love-ly and

cres - - - - - *cen* - - - - - *do.*

pi - - tying sprite; Now whispers thy name, now whispers thy name, 'Tis the

dim *p*

breath 'tis the breath of the night. Thou art gone, thou art

p *L.H.*

Ped:

gone, and no voice in thy lov'd tone sings; But my

Ped: *Ped:*

heart, needs no voice, needs no voice, to wake mem'ry's

ritard:

ritard:

Ped:

Tempo.

strings. Thou art gone, thou art gone, and no

pp

Ped:

voice in thy lov'd tone sings; Thou art gone, thou art

gone, and no voice in thy lov'd tone sings.

ritard:

ritard:

p

Tempo.

AIR — O LOVE THOU'RT NEAR ME.

♩ = 112. *RECIT:* *Tempo.*

AMILIE. Oh love thou'rt absent, yet thou'rt near, For the song you

PIANO - FORTE. *p* *cres* *Tempo.*

lov'd comes on mine ear, The song you lov'd, the song you lov'd comes on mine ear,

And the notes of thy lute, on the breezes play, All whispering thy

name, tho' thou'rt far a-way, far away tho' thou'rt far a - - way

Colla voce

ALLEGRETTO.

$\text{♩} = 116.$

Oh! love thou'rt near me, near me still, Tho'

waves divide, tho' dangers part, Oh love thou'rt near me, near me still, Tho'

ritard: *Tempo.*

waves divide, tho' dangers part, The waves di - vide, tho' dangers part, Oh

ritard: *p* *Tempo.*

love my heart, sweet mem'ry's fill, sweet mem' - - - ry fill, They

p
sweet - - ly sweetly sooth, tho' tears will start, tho' tears will

start, Oh love thou'rt near me, near me still, Tho' waves di-

-vide, tho' waves di - -vide, Oh love thou'rt near me, near me
cres

still, Tho' waves di- vide, tho' dangers mind. Oh love thou'rt near me,

near me still, Tho' waves di- vide, tho' dangers part, Oh! love thou'rt near me,

near me still, tho' waves di- vide, tho' dangers part, Yes love thou'rt

near me, near me still; Thy smiling I- mage cheers my

mind. No fears shall shake, no doubts shall chill; E'en absence

ab - - sence clo-ser bind, shall closer bind, e'en ab - sence clo - - ser

bind, shall clo - ser bind; e'en ab - sence love shall clo-ser

bind. Yes love thou'rt near near me still; Tho' waves di -

f - vide, tho' dangers part..... Tho' dangers

ff *stacc:*

part..... thou'rt near me still.

Colla Voce. *f* *Ped:*

ff

grva..... loco

pp *ff*

TO THE VINE FEAST.

(♩ = 69.)

ALLEGRETTO.

Solo Corno.

pp *p* *Ped*

p *Cres.*

ff *p* *Sempre stacc.*

LELIA.

To the vine feast, the vine feast, come.

come pretty maids, The vales of the Tyrol are stripp'd of the berry, The

422

green of the leaf in the Au-tumn sun fades So come to the vine feast come

maidens be merry, So come to the vine feast come maidens be merry

mf Ruby lips smiling Lovetalesbe - guiling Ruby lips smi - ling
mf *pp*

Lovetalesbe - gui - ling Bold are the hearts of the youths of our hills For

truth and good faith ev'ry Tyrol heart fills For truth and good faith ev'ry

pp

Tyrol breast fills So come to the vine feast come come pretty maids to the

ritard.

vine feast, the vine feast come come pretty maids, tra la la. . . . tra la

pp ritard. tempo' mo

la. . . . to the vine feast, to the vine feast come come pretty maids tra la

la tra la! la la la la la la to the vine feast, to the vine feast come

come pretty maids, come come come to the vine feast, come come come to the

f *ff*

vine feast come come Leave the sheep in the fold, leave the

ff *p* *sost?*

kye in the field, E'en the milking pail now, to the vine feast must yield, For

merry, merry, aye mer-ry, the grapes pur-ple ber-ry, And sprightly yes

sprightly each foot dances light.ly And spright.ly yes sprightly each

mf

foot dan.ces light.ly Ere the Autumn Sun fades ere the Autumn Sun

fades come a..way pret.ty maids ere the Autumn Sun fades come a..

pp

way come a..way pret.ty maids come come come a..way come a..

p *Ures.* *poco* *a* *poco*

way come a..way. . . come pretty maids come come come away come come a..

f

way come a - way come a - - way to the vine feast, the

vine feast come come pret - ty maids, The vales of the Ty - rol are

stripp'd of the berry, The green of the leaf in the Autumn Sun

fades So come to the vine feast come come pretty maids tra la

la tra la la to the vine feast, to the vine feast come

74

come pretty maids tra la la tra la la la la la la la to the

vine feast, to the vine feast come come pretty maids come come come to the

vine feast come come come to the vine feast come come.

ff

f *Cres.*

ff

A HOMELESS ORPHAN MAID AM I.

VOICE.

PIANO
FORTE.

$\text{♩} = 88$. ANDANTINO, MOLTO ESPRESSIVO.

pp *pp* *p*

pp *con espress: cres:* *p* *rallentando.*

AMILIE.

A home...less Or...phan maid am I, No

The musical score is written for voice and piano. It begins with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The tempo and mood are marked 'ANDANTINO, MOLTO ESPRESSIVO' with a quarter note equal to 88 beats per minute. The piano part features a series of chords and moving lines, with dynamic markings of *pp* (pianissimo) and *p* (piano). The voice part enters with the lyrics 'A homeless Orphan maid am I, No'. The piano accompaniment includes a section marked 'con espress: cres:' (with expression, crescendo) and another marked 'rallentando.' (rushing). The score is divided into three systems. The first system shows the initial piano introduction. The second system continues the piano accompaniment with more complex figures. The third system introduces the vocal melody for the character 'AMILIE'.

friends or kin_dred near, no friends or kin_dred near, No

lips to soothe, no smi ling eye, My drooping heart, my drooping heart to

COUNT.
cheer..... to cheer. Poor flow'r so de_so_late and lone, So beau_tiful so

fair, I'll tend thee with a Fa_ther's care, With friend or Fa_ther's

AMILIE.

COUNT.

PIANO

FORTE.

A home-less Orphan maid am I No

care.

Poor flow'r so

friend, no friend or kin-dred near,

de-so-late and lone, Poor flow'r so de-so-late and

A home-less home-less maid am I, No

lone, so de-so-late and lone. . . . I'll

cres.

lips to soothe, no smi...ling eye, My doop...ing heart to
tend thee as thou wert mine own, With friend or fa...ther's

cres.

cheer.... A home...less Or...phan maid am I, No
care..... Poor flow'r so de...so...late and lone, so

col voce. *p*

friends or kin...dred near, No friends or kin...dred
de...so...late and lone, So beau...ti...ful so

near, No lips to soothe, no smiling eye, My drooping heart to
fair, Poor flow'r. . . . poor

cheer. . . . A homeless Orphan maid am I. . . . am
flow'r. . . . so de...so...late and lone and lone... Poor

cres.

I. . . . am I. . . . No friends or kindred near, A
flow'r. . . . poor flow'r. . . . so, de...so...late and lone, I'll

pp *mf* *dim.*

home...less Orphan maid.... am I, A
tend.... thee with a Fa.....ther's care, Poor flow'r, poor

pp

homeless Orphan maid am I, A homeless Orphan maid am
flow'r..... so de..so..late and lone..... Poor

I..... am I..... No friends or kindred near, A
flow'r, poor flow'r, poor flow'r....

p

stretto. *calando.*

home_..._less Or_..._phan maid am I, A

Poor flow'r, poor flow'r so de...so...late and

f stretto. *calando.*

home_..._less Or_..._phan maid am I, am I.

lone, so de...so...late and lone, poor flow'r.

8va. loco

p

con espress: *rallentando.*

p

MY BOYHOOD'S HOME.

Clar. *Trombe.*

Flauto. *Trombe.*

ANDANTE. *p*

COUNT. Recit. *Tempo.*

My boyhood's home! *♩ = 108* Oh wel. come, wel. . . come

Ritard. *Recit.* *Tempo più Allegro.*

sight green spot in mem'ry e-ver dear in

ritard. *Tempo.* *♩ = 92*

The musical score is arranged in four systems. The first system shows the beginning of the instrumental introduction with a tempo of 92 and a dynamic of piano (p). It features parts for Clarinet, Trombones, and Flute. The second system continues the instrumental introduction with trills and triplets. The third system begins the vocal entry with the lyrics 'My boyhood's home! Oh wel. come, wel. . . come'. It includes a countertenor part (COUNT. Recit.) and a vocal part (Recit.) with a tempo of 108. The piano accompaniment features a 'Tempo più Allegro' section. The fourth system continues the vocal melody with the lyrics 'sight green spot in mem'ry e-ver dear in' and includes a 'ritard.' (ritardando) section before returning to the tempo of 92.

youth my subject pray'r at night in age a joy no time can sear the

p *f* $\text{♩} = 108$

Recit. *tem:*
thunder of the battle ne'er could drown thy yellow corn fields song

Recit. *p* *Oboe*

My boyhood's home! my boyhood's home! my heart had often dreams 'twas

p

tem. *Recit.*
there tho' death came on the breeze a - long, tho' death came on the breeze a -

Cres. *f* *tremulo* *Recit.*

tem. *long.*
ff tem. Allegro.

MY BOYHOOD'S HOME.

AIR.

$\text{♩} = 96\frac{1}{2}$
 MODERATO.

legato slentando. My boy-hood's home!

I see thy hills, I see thy valley's changeful green... And

man-hood's eye a tear-drop fills, Tho' years have roll'd since thee I've

seen. My boyhood's home! I see thy hills, I see thy valley's changeful

green. . . And manhood's eye a tear-drop fills, . . a tear-drop fills, Tho'

years have roll'd. . . . since thee I've seen, Tho' years have roll'd since thee I've

ritard.

seen . . . My boy-hood's home, my na-tive home, my

boy-hood's, boy-hood's home. *ritard.* I

mf ritard. *Cres.* *Dim.*

Più Presto. come to thee from war's dread school. . . A warrior stern o'er thee to

f *p* *f* *p* *f* *p*

Più Presto.

ritard. *accel?* rule; . . . But while I gaze on each lov'd plain, . . . I

f *p* *ritard.* *accel? e cres: poco*

tempo I^{mo}

feel. I feel I am a boy a - gain, To the

tempo I^{mo}

f *p*

war - stead adieu, to the trumpet farewell, To the pomp of the palace, the

pp *pp*

proud gild - ed dome; For the green scenes of child - hood I

f

bid ye farewell, The warrior re - turns to his boyhood's lov'd home, For the

p *f*

ritard.

green scenes of childhood I bid ye farewell, The warrior returns to his

ad lib.

boyhood's lov'd home, to his boyhood's lov'd home, his lov'd native home, to his

p col voce. Tempo. p

lov'd native home, re- turns to his lov'd na- tive home. My

p f mf

boy- hood's home! I see thy hills, I see thy valley's changeful

p

green. . . And manhood's eye a tear-drop fills, . . . a tear-drop fills, Tho'

years have roll'd. . . since thee I've seen, Tho' years have roll'd since thee I've

ritard.

ritard.

seen. . . . My boy-hood's home! my na - - tive home! my

boy-hood's, boy - - hood's home.

ritard.

mf ritard. *Cres.* *Dim.* *ritard.*

FINALE. — ACT 1st

Metronome ♩ = 88.

ALLEGRO.

PIANO-
FORTE.

p. *Cres* — — — — — *do.* *f*

AMILIE. *mf*

JOSÈ. Oh fatal chance! again to meet! *p*

Dearest Ami-lie! *p*

Cres — — — — — *do.* *f*

Oh terror! fear-ful thought! oh ter-ror! fear — — — ful

dear-est A-mi-lie! *f*

Cres *fp*

ff *Dim* *poco* *a poco*

thought! away, away, lest I re-veal lest I re-veal a-way, a-

Dare she re-veal? dare she be-tray? dare she be-tray,

Dim

Cres - - - - - *cen* - - - - - *do* *Dim*

- way, lest I re - veal - oh fear - - - - - ful

dare she be - tray? dare she be - - tray?

Cres *f*

$\text{♩} = 92$ *ALLEGRO Tempo.* *mf*

thought! Should I re - veal, should I re - veal, what.

ALLEGRO. *p* *mf* *p*

Nay, fly me not,

Cres - - - - - *cen* -

shame, what scorn! what shame, what scorn, will then, will then at -

Nay, spurn me not, Oh

- - - - - *do* *f*

- tend thy steps! oh leave me to my sor - - - row!

fly me not, nor think I e'er could harm thee.

Cont. *mf*

Hence with this

Cres *p*

mf

Hence with this sad - - - ness, this sad_ness; ba_nish

sad - - - ness, this sad_ness; ba - - nish, banish grief..... my child.....

mf

Cres *poco* *a* *poco* *f*

grief, ba_nish grief, Hence with this sad_ness..... this sad_ness. I fondly

Cres *poco* *a* *poco* *f*

ba_nish grief! Hence with this sadness, hence with this sad_ness.

mf

No hope hast thou from me — 'Oh leave me to my sor_row! My

mf

love thee..... ne'er could de_ceive thee. Oh fly me not, I ne'er I ne'er could harm thee.

mf

He fondly loves thee. He fondly loves thee.

Cres *poco* *a* *poco* *f*

love, thou can'st not, can'st not win! a-way..... Oh leave me! my

LELIA. *f* Oh calm thy grief!

JOSÉ. *f* Oh shun me not!

HANS. *f* Why all this dread?

COUNT. *f* Oh calm thy fear!

Cres

mf *Cres* *poco* *a* *poco*

love, thou can'st not, can'st not win! A-way, a-way, oh leave me.

mf He fondly loves thee—he vows his

mf I fondly love thee—may shun me

mf Why all this fear?..... why all this

mf He fondly loves thee—he vows his

ff Drive.... me not to mad-ness! *p* leave, oh leave me! leave me! leave me! *Cres*

f heart will ne'er de-ceive. Oh spurn him not-nay, fly him not; he vows his *p* *Cres*

f not-nay, fly me not-nay, this heart of mine will ne'er deceive. I fond-ly *p* *Cres*

f dread? why all this fear? why all this fear? What mystery's this! quick, speak thy *p* *Cres*

f heart will ne'er de-ceive, will ne'er de-ceive. Nay spurn him not; he vows his *p* *Cres*

f

ff drive... me not to mad-ness! *p* no hope hast thou from me..... no hope hast thou, no *Cres*

f heart will ne'er de-ceive. Nay spurn him not, nay spurn him not, his heart will ne'er will *p* *Cres*

f love, I fond-ly love; nay, this heart of mine will ne'er deceive, this heart of mine will *p* *Cres*

f fear-what mystery's this? what mystery's this? what mystery's this? what *p* *Cres*

f heart will ne'er de-ceive will ne'er de-ceive, nay, spurn him not, nay, *p* *Cres*

ff

poco *a* *poco* *f*
 hope hast thou! away, a - way! Hence be - gone! Approach me not! thy love is
 ne'er de - ceive. Oh
 ne'er de - ceive. Oh
 mystery's this? Why
 fly him not! *Coro Soprani.* *mf* What means my child, why,
Alti e Tenori. *mf* Why all this dread, why all this fear?
Bass. *mf* Why all this dread, why all this fear?
 Why all this dread, why all this fear?
poco *a* *poco* *mf*
 death! despair's with thee... thy love is death! despair's with thee! Hence ere I re -
 calm all this grief! oh calm all this fear!
 speak not thus, nor blight my hopes of bliss; oh speak not thus, nor blight my hopes of bliss;
 why all this grief! why, why all this fear? *Cres*
 why all this dread? what means my child? why, why all this dread what means what means my child?
Cres

ff -veal..... the last night's out- rage Away ere scorn..... and

dar'd he harm thee? dar'd he harm thee? Oh speak thy grief

dare she be- tray? dare she be- tray? dare she re- veal?

dar'd he harm thee? dar'd he harm thee? say, what mean'st thou!

ff quick, speak thy fear! what mystery's this? quick, speak thy fear,

Say, what mean'st thou? dar'd he harm thee? quick, speak thy wrong, speak

Say, what mean'st thou? dar'd he harm thee? quick, speak thy wrong, speak

Say, what mean'st thou? dar'd he harm thee? quick, speak thy wrong, speak

hate..... make me re- veal..... make me re- veal! Approach me

oh speak thy fear, oh speak thy fear..... oh speak thy fear? Dar'd he harm thee?

dare she re- veal? dare she be- tray..... dare she be- tray..... why all this

say, what mean'st thou! dar'd dar'd he harm thee? say, what

what mystery's this? quick speak thy fear, thy fear, thy fear, quick speak thy fear, what mystery's

quick speak thy wrong- dar'd he harm thee? oh speak thy wrong; approach her not,

quick speak thy wrong- dar'd he harm thee? speak thy wrong; approach her not, hence hence a-

quick speak thy wrong- dar'd he harm thee? speak thy wrong; approach her not, hence hence a-

ff

not! hence, hence a - way! Approach me not!

oh speak thy fear, oh speak thy fear, Dar'd be harm thee? oh speak thy

dread?..... why all this fear?..... why all this dread? why all this

mean'st thou? say what mean'st thou? approach her not.....

this?..... what mystery's this? quick speak thy fear, what mystery's this?.....

hence, hence a - way! approach her not! approach her not.....

- way! approach her not! hence, hence a - way! approach her not! hence, hence a - way!.....

- way! approach her not! hence, hence a - way! approach her not! hence, hence a - way! approach her

gva *loco* *gva*

hence, hence a - way! hence a - way! hence a -

fear oh speak thy fear, Calm thy grief. Calm thy

fear, why all this fear! fly me not! fly me

..... approach her not! approach her not! hence, hence a - way! approach her not, hence, hence a -

..... quick speak thy fear, speak thy fear, speak thy

..... hence, hence a - way! approach her not! hence, hence a - way approach her not! hence, hence a -

..... hence, hence a - way! approach her not! hence, hence a - way approach her not! hence, hence a -

not, hence, hence a - way! approach her not! hence, hence a - way approach her not! hence, hence a -

gva

- way! hence a - way! hence a - way! a - way a -
 grief! calm thy grief! calm thy fear! calm this
 not! spurn me not! fly me not! spurn me not! fly me not! oh fly me
 - way, approach her not! hence, hence a - way, approach her not! hence, hence a - way hence, hence a -
 fear! calm thy fear! calm thy fear! calm thy
 - way, approach her not! hence, hence a - way, approach her not hence, hence a - way! hence, hence a -
 - way, approach her not! hence, hence a - way, approach her not hence, hence a - way! hence, hence a -
 - way, approach her not! hence, hence a - way, approach her not hence, hence a - way! hence, hence a -

- way!
 grief! Calm thy terror! calm thy terror!
 not! Thou worm, thou worm, be still! thou worm, thou worm, be still! back,
 - way! Calm thine anger! calm thine anger!
 fear! Calm thy terror! calm thy terror!
 - way! Calm thy terror! calm thy terror!
 - way! Why this anger? why this anger?
 - way! Why this anger? why this anger?

cease, cease, cease this anger; cease, cease, cease this anger;
 back! back! or I'll crush thee — Back! back! back! or I'll crush thee.
 thy threats are vain! Calm thine anger! I dare, I dare, I dare thy pow'r, thy threats are

cease, cease, cease this anger! cease, cease, cease this anger!
 hold! hold! cease this anger! hold! hold! cease this anger!
 hold! hold! cease this anger! hold! hold! cease this anger!

peace! peace! peace! prythee peace!
 Beware, be-ware! beware, be-ware! back!
 vain, thy threats are vain; I dare thy pow'r! I dare thy pow'r!

Peace! peace! peace! prythee peace!
 peace! peace! peace! prythee peace!
 peace! peace! peace! prythee peace!
 peace! peace! peace! prythee peace!

Peace! peace! peace! prythee peace! peace, prythee peace!
 back! back! or I'll crush thee. Thou worm, be still;
 Beware! beware! I dare thy pow'r! I dare thy pow'r! thy
 hold. peace.
 peace! peace! peace! prythee peace! peace, prythee peace!
 hold! hold! Down with the hunter's! down! Down with the
 hold! hold! Down with the hunter's! down! Down with the

f *Cres* - - - - - *cen* - - - - - *do*.
 My Lord, my friends, oh speak, your aid, your
 peace, prythee peace! *cres* - - - - - *cen* - - - - - *do*.
 thou worm be still Beware thou worm be still back
 threats are vain, thy threats are vain, Thy threats are vain, I
Cres - - - - - *cen* - - - - - *do*.
 Calm thy fear! calm thy grief!
 peace! prythee peace! peace! prythee peace!
 hunters! down! Down with the hunter's down
 hunters! down! down with the hunter's. Down! down! down with the hunter's

f *Cres* - - - - - *cen* - - - - - *do*

aid! my Lord, my friends, your aid.....

peace, oh prythee peace! oh peace prythee peace..... *Più lento.*

Back! back! back! back! be ware.....

dare thy pow'r, I dare, I dare thy pow'r.....

pry-thee peace! prythee peace! peace peace..... *Più lento.*

peace oh prythee peace oh peace prythee peace!.....

Down with the hunter's down! down! down! down!.....

Down! down! down! down. down!.....

gva.

ff

Più lento.

mf Oh calm thy terror! oh calm calm thy fear! *Dim* *Ritar:*

mf Oh calm thy grief! oh *Dim* calm *Ritar:* thy fear!

mf Oh calm thy terror! oh calm, calm thy fear! *Dim* *Ritar:*

mf Oh calm thy terror! oh calm, calm thy fear! *Ritar:*

loco Oh calm, calm thy fear thy fear! *Ritar:*

Allegro.

COUNT.

Cease, cease this anger, cease!

cease, cease this anger, cease!

CORO

Cease this anger! cease, oh cease, cease!

this anger cease!

Cease this anger! cease, oh cease, cease!

this anger cease!

Cease, cease this anger! cease, oh cease, cease!

this anger cease!

Allegro.

LELIA.

Piu lento. $\text{♩} = 54.$

Calm, calm thy grief! oh calm thy fear! calm, calm thy fear!

JOSE.

Oh fa-tal, fa-tal hour! fa-tal hour!

HANS.

Calm, oh calm, calm thy grief.

calm thy fear!

COUNT.

Calm, oh calm, calm thy grief.

calm thy grief!

Soprani.

Calm, calm thy grief!

Alti e Tenor.

Calm thy grief!

Bass.

Calm, calm thy grief!

Piu lento.

Tempo Primo. *pp* *ritar:* *Adagio Cantabile e Sostenuto.*

Oh fatal hour! oh fatal day! oh fa- - - tal hour!

calm thy fear! calm thy grief! calm, calm thy fear!

oh fatal hour! oh fa- - - tal hour!

calm thy grief! oh calm calm thy fear!

calm thy grief! calm calm thy fear! Beware that hour! beware that

why this anger? why this anger? why, why this grief?

why this anger? why this anger? why, why this grief?

why this anger? why this anger? why, why this grief?

ff *Tempo Primo.* *pp* *ritar:* *Adagio Cantabile e Sostenuto.*

Celle. *p*

Bassi.

hour..... when guilty passion's hand would pour..... her poi-son on this festive festive

day! Beware that hour! beware that hour, when crime with blood-stain'd hands, would turn to

Ritard:

Ritard:

Tempo.

grief.... would turn to grief..... hearts in - no-cent... and gay. Chil -

Tempo.

Ritar: dren of earth..... let an - ger pass a - way. Beware that

Colla voce.

Tempo.

hour! beware that hour..... when guil - ty pas-sion's hand would -

JOSE.

COUNT. Oh fatal hour! when passion's sway would lead to end-less woe,

That hour beware, that fa - tal hour, when guil - ty pas-sions reign;

mf Wind Instruments.

Tempo.

poor..... her poi - son on this fes - tive fes - - tive day! Beware that

ritar:

and drown in gloom hearts young, hearts young..... *ritar:* and gay;

that fa - tal hour of end - - - less end - - - - less care, when mercy

pp *Ritar:* *Tempo.*

hour, beware that hour, when crime, with blood-stain'd hand, would turn to
 Oh fatal deed! oh fearful blow! oh fa - tal, fa - tal deed! oh fearful blow!
 sues..... sues in vain..... when mercy sues in vain, sues in vain,
 grief, would turn to grief.... hearts in - no - cent and gay. Chil -
 oh fatal hour! when passion's sway would lead to end - less woe;
 that hour beware, that fa - tal hour, when guil - ty passions reign,
 - - - dren of earth,..... let an - ger pass a - way.
 and drown in gloom hearts in - no - cent and gay.
 when mer - cy sues, sues in vain. Chil -

Ritard: *Tempo.* *Ritard:* *Tempo.* *Ritard:* *Tempo.* *Ritard:* *Tempo.* *Ritard:* *Tempo.*

Tempo. *Tempo.* *Tempo.* *Tempo.* *Tempo.* *Tempo.* *Tempo.* *Tempo.*

Tempo. *pp* *Tempo.* *Tempo.* *Tempo.* *Tempo.* *Tempo.* *Tempo.*

Ritard: *Tempo.* *Ritard:* *Tempo.* *Ritard:* *Tempo.* *Ritard:* *Tempo.*

Ritard: *Tempo.* *Ritard:* *Tempo.* *Ritard:* *Tempo.* *Ritard:* *Tempo.*

AMILIE. *p* *mf* *p*

LELIA. Let anger pass a-way. Let an-ger pass, let anger

JOSÉ. let an-ger pass,

HANS. let anger pass a-way, let an-ger pass,

COUNT. let an-ger pass

-dren of earth, let anger pass away, let anger pass, let an-ger pass, pass away!

Soprani. *mf*

Alto e Tenor. let an-ger pass,

Bass. let an-ger pass,

let an-ger pass,

pass, let anger pass, pass away. *mf* *p*

let anger pass, pass a-way.... *pp* *ritar.*

let anger pass, pass away. *pp* *ritar.*

let anger pass, pass a-way! *pp* *ritar.*

let anger pass, pass a-way! *pp* *ritar.*

let anger pass, pass a-way! *pp* *ritar.*

let anger pass, pass away, let anger pass, pass a-way.... *pp* *ritar.*

let anger pass, pass away, let anger pass, pass a-way.... *pp* *ritar.*

let anger pass, pass away, let anger pass, pass a-way.... *pp* *ritar.*

let anger pass, pass away, let anger pass, pass a-way.... *pp* *ritar.*

♩ = 135 Sopran. *mf* Come, come, be

Alti e Tenori. *mf* Come, come, be

Bass. Come, come, be

Allegro. *mf*

friends; 'tis the vine-feast! come, come, be friends; 'tis the

friends; 'tis the vine-feast; 'tis the

mf Come, come, be friends! 'tis the vine-feast; come, come, be friends; 'tis the

vine-feast, 'tis the vine-feast; come, come, be friends; come, come, be

vine-feast, 'tis the vine-feast; *ff* come, come, be friends; come, come, be

vine-feast, 'tis the vine-feast; *ff* come, come, be friends; come, come, be friends;

f

JOSE.

mf

Here's my hand, here's my

friends! come, come, be friends! come be friends! passion hence! come, come, be

friends; come, come, be friends, 'tis the vine-feast; passion hence, come be

come, come, be friends, 'tis the vine-feast; 'tis the vine-feast; come, come, be friends, 'tis the

hand, here's my hand; I have news, if you will pardon, for a

friends; passion hence. he has news, if you will pardon,

friends; passion hence. he has news, if you will pardon,

vine-feast; 'tis the vine-feast. he has news, if you will pardon,

smile my prisoner's free.

See this let-ter!

for a smile his prisoner's free.

for a smile a smile his prisoner's free.

for a smile a smile his prisoner's free.

AMILIE.

Ah that letter! 'tis for me! 'tis for me!
 'tis for thee, 'tis for thee, 'tis for thee.

Mark her
 Mark her eyes!

Mark her eyes! 'tis love's message, 'tis love's message; the truant blood each feature
 eyes, mark her eyes, 'tis love's message mark her eyes, 'tis love's message!

'tis love's message mark her eyes, mark her eyes, mark her eyes, mark, mark her

I dare not
 flies. Mark her eyes, mark her eyes, the truant blood each feature flies, mark her eyes, mark her eyes,
 mark, mark her eyes! 'tis, 'tis of love; 'tis, 'tis of love, mark her eyes,
 eyes, mark her eyes, the truant blood each feature flies; mark her eyes, mark her eyes, mark mark her eyes,

poco poco ritar *mf*

break thee, ru-by seal..... I dare not break thee, ru-by seal, I dare not

p *poco poco* *ritar:*

Tempo Andante et Agitato.

break..... thee, ru-by seal..... I dare not meet..... what thou canst tell.

Tempo Andante et Agitato.

Staccato.

What scenes of woe..... may'st thou re-veal!.... Com'st thou from him, a last fare -

- well? I fear to read, I shrink from care, I hope for joy.....

yet dread des-pair — I hope for joy, yet dread des-pair, yet dread des -

f

- pair. *Soprani.* *mf*

Alti e Tenori. *mf*

Bass. *mf*

'Tis of love it brings her joy, it brings her joy, now hope and

'Tis of love it brings her joy, it brings her joy,

'Tis of love it brings her joy it brings her joy, now hope and love her thoughts em-

AMILIE. *pp*

LELIA. *pp*

JOSÉ. *pp*

HANS. *pp*

COUNT. *pp*

'Tis from him! oh blessed hour! he loves me

'Tis from him! 'tis from him!

Oh simple maid; thou art betray'd;

'Tis from him! 'tis from him!

Has he betray'd? his promise made?

love her thoughts em-ploy.

'tis from him! 'tis from him!

'tis of love, it brings her joy, it brings her joy.

'tis from him! 'tis from him!

joy her thoughts em-ploy.

'tis from him! 'tis from him!

still. Thanks, holy pow'r! he sends me wealth; he bids me dwell in the green
he loves her still, he loves her still, he sends her wealth, he bids her dwell
oh simple maid, thou art betray'd, yon faithless scroll deceives thy soul;
he loves her still, he loves her still, he sends her wealth, he bids her dwell
has thoughtless youth for-gotten truth has he betray'd his promise made
he loves her still he loves her still he sends her wealth he bids her dwell
he loves her still he loves her still he sends her wealth he bids her dwell
he loves her still he loves her still he sends her wealth he bids her dwell
vale we lov'd so well. Oh joy..... oh joy..... my
in the green vale they lov'd so well. Oh joy, oh joy, joy,
the tricks believ'd, the tricks believ'd, and she's de- ceiv'd yes, she's deceiv'd;
in the green vale they lov'd so well. Oh joy, joy, joy, joy,
has thoughtless youth for-gotten truth? has he for-gotten truth? has he be-
in the green vale they lov'd so well. Oh joy, oh joy, joy,
in the green vale they lov'd so well. Oh joy, joy, joy, joy,....
in the green vale they lov'd so well. Oh joy, joy, joy, her love is true, joy,
Piu stretto.

113

A musical score for the song "The Simple Maid" by Thomas Moore. The score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature (C). The music is arranged in systems, each containing staves for the voice and piano accompaniment. The lyrics are written below the voice staff. The score includes various musical notations such as notes, rests, and dynamic markings like "gva". The lyrics tell a story of a simple maid who has been deceived by a faithless man.

love is true oh joy

joy! her love is true; joy, oh joy, joy, joy..... joy, joy,
the trick's be-liev'd, and she's de-ceiv'd; oh simple maid, thou art be-
..... oh joy, joy, joy, joy, oh joy..... joy, joy, joy.....

- tray'd his promise made? has thoughtless youth forgotten truth has he betray'd his promise
joy, her love is true! Joy, oh joy, joy, joy, joy, joy,
..... oh joy, joy, joy, joy, oh joy, joy, joy, joy,.....
oh joy, joy, joy, her love is true, joy, joy, joy, joy, joy,.....

gva

joy! joy! joy! Oh
joy..... joy..... joy, joy, joy, joy, joy!
- tray'd, yon faithless scroll deceives thy soul, simple maid.
joy, joy, joy, oh joy, her love is true, joy, he's true, joy!
made? has he be - tray'd his promise made — his promise made?
joy..... joy..... joy, joy, joy, joy, joy!
joy, joy, joy, oh joy! her love is true; joy! he's true, joy!
joy, joy, joy, oh joy! her love is true, is true; oh joy! oh joy! joy!

gva

Allegro. $\text{♩} = 135.$

114

AMILIE.

mf joy..... my love..... is true! Tho' dis- - - tance hides him

LELIA.

p Oh happy day! oh joyous hour. oh festive

JOSÉ.

p The trick's be-liev'd, the trick's be-liev'd, and she's de-

HANS.

p Oh happy day oh joyous hour oh festive

COUNT.

p 'Tis not his hand! 'tis not his hand!
(Reading letter.)

GRENADO.

p Those joyful eyes speak love's gay prize; oh happy

Allegro.

from..... my view; oh joy..... joy..... my love..... is

day! oh hap-py hour! oh fes-tive day! oh hap-py hour! still woman's

- ceiv'd; the letter's mine, she knows it not; the letter's mine, the trick's be -

day! oh hap-py hour! oh fes-tive day! oh hap-py hour! still woman's

Am I de- ceiv'd? and yet, this wealth from whom re -

hours, enwreath'd with flow'rs! those eyes, those eyes, those joy-ful

true oh joy joy my love is true! Oh
 faith and love have pow'r; oh hap-py day! oh festive hour! oh hap-py day!
 - liev'd the letter's mine she knows it not the letter's mine the tricks be - liev'd.
 faith and love have pow'r oh hap-py day oh festive hour oh hap-py day.
 - ceiv'd and yet this wealth from whom re - ceiv'd?
 eyes speak love's gay prize; those eyes those eyes speak love's gay prize.
 hap - py, hap - py day of the fes - tive vine! oh hap - py day, that
 brings, that brings bright hope to this heart, to this heart of mine! Oh
 COUNT. *mf*
 Am I de -

joy. joy..... my love is true! oh joy, joy,

LELIA. *mf* Oh hap - py day! oh hap - py day! joy,

JOSÈ. *mf* The trick's be - liev'd, the trick's be - liev'd, and she's de - ceiv'd, the letter's

HANS. *Cres* Oh may such joy her thoughts em - ploy! oh may such joy her thoughts em - ploy!

COUNT. *Cres* - ceiv'd?..... 'tis not his hand, am I de - ceiv'd? 'tis not his

Cres

..... joy, joy..... my love is true. Oh joy.....

..... joy! joy!..... her love is true.

mine, she knows it not, she knows it not, the trick's be - liev'd.

oh may such joy her thoughts em - ploy, her thoughts em - ploy!

hand, 'tis not his hand, am I de - ceiv'd? am I de - ceiv'd?

f *p*

my love..... is true! tho' dis - - - tance hides him

p stacc: Oh hap - py day! oh hap - py day! of the festive

p stacc: The trick's be - leiv'd, the trick's be - leiv'd, and she's de -

Oh hap - py day! oh hap - py day! of the festive

'Tis not his hand! 'tis not his hand!

Coro. p stacc: Oh hap - py day! oh hap - py day! of the festive

Coro. p stacc: Oh hap - py day! oh hap - py day! of the festive

Oh hap - py day! oh hap - py day! of the festive

from my view..... oh joy joy my love is

vine! oh happy! day! oh joy! oh hap - py hap - py

- ceiv'd; the letter's mine, she knows it not, the letter's mine, the trick's be -

vine! oh happy day! oh joy! oh hap - py, hap - py

am I de - ceiv'd and yet this wealth from whom re -

vine! oh happy day! oh joy! oh hap - py, hap - py

vine! oh happy day! oh joy! oh hap - py, hap - py

vine! oh happy day! oh joy! oh hap - py, hap - py

Cres. *poco* *p* *a* *poco* *ff*

true oh joy joy my love is true!

day! oh joy, joy, joy! oh hap-py, hap-py day!

- liev'd, the letter's mine, she knows it not, the letter's mine, the trick's be- liev'd.

day! oh joy, joy, joy! oh hap-py day! Oh hap-py

- ceiv'd? *cres* and yet this wealth from whom re- ceiv'd?

day! oh joy, joy, joy! oh hap-py, hap-py day!

day! oh joy, joy, joy! oh hap-py day! Oh hap-py

day! oh joy, joy, joy! oh hap-py, hap-py day!

oh hap-py day! Oh joyous hour, Oh hap-py day!

joy- - ous hour. joy- - ous day! Oh hap-py day! oh joyous

Oh simple maid, thou art be-tray'd. That faithless scroll, that

day, hap-py hour! oh festive day! Still woman's faith and love have

oh hap-py day, - yet firm in truth! Still hap-py be the hours of

oh happy day, oh joyous hour! still woman's faith and

day! oh joyous joy- - ous hour! oh happy day happy day still woman's faith and

oh hap-py day! oh joyous hour! oh hap-py day! still woman's

gva

Oh hap - - py day of the
hour! oh hap - py hap - py day!
faith - - less scroll, deceives thy soul.
pow'r, have pow'r, still, still have pow'r.
youth oh hap - py, hap - py hour!
love have pow'r, still, still have pow'r.
love have pow'r, still, still have pow'r.
faith and love have pow'r, still, still have pow'r.
fes - - tive vine, that brings bright hope to this heart of mine!
Oh hap - py day of the fes - - tive vine! happy
Oh hap - py day of the fes - - tive vine! happy
Oh hap - py day of the fes - - tive vine! happy
Oh hap - py day of the fes - - tive vine! happy

gta. *loco* *pp e stac.* *pp e stac:* *pp e stac:* *pp e stac:*

joy joy! oh joy.... my... love.....
 oh hap-py day! oh joy-ous hour! oh hap-py
 oh simple maid; thou art be-tray'd, that faithless
 oh hap-py day! oh joyous hour! oh hap-py
 oh joy, oh joy! yet firm in truth, still hap-py
 day! oh joyous hour! oh happy day, oh joy-ous
 day! oh joyous hour! oh happy day, oh joy-ous
 day! oh joyous hour! oh happy day, oh joy-ous
 is true..... is true oh joy.....
 day, oh joyous hour! oh happy day, oh joyous hour!
 scroll deceives thy soul; oh happy maid, oh simple maid.
 day, oh joyous hour! oh happy day, oh joyous hour!
 be the hours of youth! oh joy, oh joy! yet firm in truth.
 hour! oh hap-py day, oh joyous hour! oh joyous
 hour! oh hap-py day, oh joyous hour! oh joyous
 hour! oh hap-py day, oh joyous hour! oh joyous

Cres - - - - - *cen* - - - - - *do*.

..... joy! oh joy! my love..... is

oh hap - py day! oh hap - py hour! oh hap - py

thou art be - tray'd, that faithless scroll, deceives thy

oh hap - py day! oh hap - py hour, oh hap - py

yet firm in truth, still hap - py be, hap - py

hour! oh hap - py day, oh joy - ous hour! oh hap - py

hour! oh hap - py day, oh joy - ous hour!

hour! oh hap - py day, oh joy - ous hour! oh hap - py

ff *Stretto*.

true! Oh hap - py day! Oh joy - ous hour!

day, joy - - - ous hour! joy - - - ous day!

soul. Oh joy, bright joy! oh fes - tive hour!

day joy - - - ous hour! joy - - - ous day!

be! oh joy - ous day! still firm in truth,

day! oh hap - py day! oh joy - ous hour!

oh hap - py day! oh joy - ous joy - - - ous hour! oh hap - py day, hap - py

day! oh hap - py day, oh joy - ous hour!

gva

f

Oh hap-py day..... my love is true! oh hap-py
 still woman's faith..... and love..... have
 oh festive day..... oh happy hour! oh joyous day! oh joy, bright
 day! still woman's faith..... and love..... have
 still firm in truth..... oh joy, oh joy! he's firm in truth, still hap-py
 still woman's faith..... and love..... have
 day, still woman's faith..... and love..... have
 oh hap-py day, oh joyous hour! oh hap-py day, oh joyous hour! oh hap-py

gr

Cres

day..... that brings bright hope to this heart of
 pow'r..... have pow'r.....
 joy, ex-ert thy sway, ex-ert thy sway..... Oh sim-ple
 pow'r..... have pow'r, still woman's faith and love have
 be the hours of youth! still hap-py hap - - - py be the
 pow'r..... have pow'r.....
 pow'r..... have pow'r; still woman's faith and love have
 day, oh joy-ous hour! still woman's faith..... and

gr

mine..... bright hope to this heart of
 oh joy-ous
 maid, thou art be-tray'd..... that faithless scroll, deceives thy
 pow'r, have faith and pow'r; oh hap-py day, oh joy-ous hour! oh hap-py
 hours, the hours of youth! still hap-py be the hours of
 oh joy-ous
 pow'r, have faith and pow'r-oh hap-py day, oh joy-ous hour! oh hap-py
 love wo-man's faith, her faith and love have pow'r-oh hap-py
Stretto. mine. Oh joy-ous day!
 hour! Oh joyous joy-ous day!
 soul. Oh joy-ous day!
 hour! Oh joyous joy-ous day!
 youth! Oh joy-ous day!
 hour! oh hap-py day! oh hap-py, joy-ous day! oh hap-py
 hour! oh hap-py day! oh hap-py, joy-ous day! oh hap-py
 hour! oh hap-py day! oh hap-py, joy-ous day! oh hap-py
Stretto. *loco*

Crescen-do. ff

506 *Crescen-do.*

mf *Cres - cen - do. ff*

Oh joyous, joy - - - - - ous day.....

Oh joyous, joy - - - - - ous hour! oh hap - py day, oh joyous

Oh joy - - - - - ous hour! ex - ert thy sway.....

Oh joyous, joy - - - - - ous hour! oh hap - py day, oh joyous

Oh joy - - - - - ous day, yet firm in truth.....

day oh happy joy - - - - - ous hour! oh hap - py day, oh joyous

day oh happy joy - - - - - ous hour! oh hap - py day, oh joyous

day oh happy joy - - - - - ous hour! oh hap - py day, oh joyous

Cres - cen - do. ff

joy - ous day! joy - - - - -

hour! still woman's faith and love have pow'r, oh joyous joy - - - - - ous,

..... oh hap - py day, joy - ous hour! hap - py day, joy, joy, bright

hour! still woman's faith and love have pow'r, oh joyous, joy - - - - - ous,

..... still hap - py be the hours of youth, the hours of youth! joy! joy - - - - -

hour! still woman's faith and love have pow'r, oh joy - ous, joy - - - - - ous,

hour! still woman's faith and love have pow'r, oh joy - ous, joy - - - - - ous,

hour! still woman's faith and love have pow'r, oh joy - ous, joy - - - - - ous,

[illegible]

TIME, THOU CHEAT OF HUMAN BLISS.

SCENA - JOSE ACT. 2^d

INTRODUCTION.

(♩ = 92.)
 ANDANTE. *p* *Calando.*

Wind Instruments. *p soft Ped* *Calando.* *Più All?* *ff* (♩ = 152)

mf *Cres.*

poco f *Dim.* *gva-* *loco* *p* *pp* *Ped.*

ALLEGRO. (♩ = 160.) *p* *Cres.* *ff*

JOSE. RECIT: *Bypassion*
 Trombe.

tost, by passion tost, likesome frail bark, the heart rides buoy - ant on hope's

waves! By passion tost, by passion tost, likesome frail

bark, the heart rides buoy - ant on hope's waves; or by fierce doubt is

tempest struck, and sinks down to fell des - pair, to fell des - - pair...

fp Tremolo

... down down to fell des - pair.

Più lento.

Esp: Dol.

fp

p Ped

(♩. = 76.)

A I R.

ANDANTE
CON MOTO.

Time, time, thou cheat of human bliss, Woe's soft

balm. . . is in thy kiss, thy kiss; Time, time, what bringest thou to me?

What_ what is my heart's destiny? . . Time, time, thou cheat of human

bliss, Woe's soft balm. . . is in thy kiss, thy kiss; Time, time, what

bringest thou to me? what bringest thou to me? what_ what is my heart's des - tiny?

col voce

Thou hast dimm'd mine eye with tears, Thou hast torn my heart with

storms; Draw thy veil, reveal fate's form, Joy or sorrow, hopes and fears, Thou hast

torn my heart with storms, Thou hast dimm'd mine eye with tears, Draw thy

veil, reveal fate's form, Joy or sor-row, hopes and fears!

ritard.

col voce.

Time, time, thou cheat of human bliss, What bringest thou to me?

Time, what bringest thou to me? Time, time, thou

cheat of human bliss, Woe's soft balm. . . . is in thy kiss, thy kiss!

Time, time, what bringest thou to me? what bringest thou to me?

What— what is my heart's des—ti—ny? Time, what bringest thou to

me? What— what is my heart's des—ti—ny? . . .

ritard:

colla voce.

ritard.

p

Cres.

fp

431

This musical score is for a piece titled "The Wind". It is written for three parts: a vocal line (Soprano), a piano accompaniment, and a wind instrument. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score begins with a piano (p) dynamic and a crescendo (Cres.) marking. The vocal line features a series of eighth and sixteenth notes, while the piano accompaniment consists of a steady eighth-note pattern. The wind instrument part enters with a series of eighth notes, mirroring the piano accompaniment. The score is written on three staves, with the vocal line on the top staff, the piano accompaniment on the middle staff, and the wind instrument on the bottom staff. The piano accompaniment is marked with a piano (p) dynamic and a crescendo (Cres.) marking. The wind instrument part is marked with a piano (p) dynamic and a crescendo (Cres.) marking. The score is written on three staves, with the vocal line on the top staff, the piano accompaniment on the middle staff, and the wind instrument on the bottom staff. The piano accompaniment is marked with a piano (p) dynamic and a crescendo (Cres.) marking. The wind instrument part is marked with a piano (p) dynamic and a crescendo (Cres.) marking.

The image shows a page from a musical score for the piece 'L'Espresso' by Franz Liszt, Op. 28, No. 12. The score is written for piano and violin. The key signature is B-flat major (two flats) and the time signature is 2/4. The piece is in common time (C). The score is divided into three systems. The first system shows the piano introduction with a treble and bass staff. The second system continues the piano part with a forte dynamic. The third system shows the piano and violin parts together, with the piano part featuring triplets and the violin part featuring sixteenth-note runs.

RECIT:

RECIT.

Thou shrouded fiend! thou

ALLEGRO.

ff

mystic dark deceit! pierce thro' thine e-bon cloud! Inspire, in -

Tempo.

spire my brain, Thou shrouded fiend, inspire, inspire my brain!

(José writes a letter.)

To wealth and beauty wedded, aye and

rank, rich bait for fools, that makes the lo-ver false.

RECIT:

con espres:

Now for the name, his name, the name she

ANDANTE.

loves. Wind Instruments. Oh hap-py An- - - derl!

Piu Lento.

p Ped.

ALLEGRO. (♩ = 132.)

the name she loves 'Tis done! the snare is laid!

The deer may fly, may escape my rifle, but is thus my prize, but is thus my

prize. She cannot doubt, she cannot doubt,

my hope re-vives, my hope revives, my hope re-vives

Yes, me thinks, me

thinks I see her smiling, Ev'ry anxious doubt and fear be-gui-ling.

AIR.

134

$\text{♩} = 138.$

Con affetto.

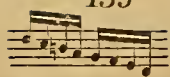
ALLEGRO MOD.to

Yes, me

thinks I see her smiling, smiling, Ev'ry anx-ious fear be-

guil-ing, Love thy wreaths entwine my soul, my soul,

Reign thou there with-out con-trol. Ev'ry breeze some love tale



bringing, O'er my heart fresh rap- - ture flinging, 'Till in fan- - cy I can

see. . . The maid I love alone love me. . . . Yes, me thinks, me

thinks I see her smiling; Ev'ry anxious doubt and fear be- - guiling. Yes, me

thinks I see her smiling, smiling, Ev'ry anxious fear be- guiling. Love thy

wreaths entwine my soul, my soul, Reign thou there with- out con -

troul. Yes, me thinks I see her smiling, smiling, Yes, me thinks I see her

colla voce.

smiling, smiling, Ev'ry anxious doubt and fear be-guiling, Ev'ry

anxious doubt and fear be - - guil - - ing. Yes, me thinks I see her

smiling, smiling, Yes, me thinks I see her smiling, smiling,

Ev'ry anxious doubt and fear be-guil - - ing. . . . be - guil - - ing, Ev'ry

481

anxious doubt and fear. . . Ev'ry doubt and fear be - guil - ing.

Cres. *Dim.* *p*

pp ritard. *tempo.*

Love thy wreaths entwine my soul, Reign thou there with - out. . .

pp col voce. *tempo.*

più mosso.

. . . con - troul. without con - troul, Reign thou there. Love, thy

Cres. *fp* *fp* *fp*

wreaths entwine my soul, entwine my soul, Love, thy wreaths. . . en -

f

twine, entwine my soul, Reign thou there without controul, Love, thy wreaths entwine my

soul, Reign thou there without con- troul. . . . Reign thou there without con-

troul, Reign thou there. . . reign. . . . thou there without con-

troul.

ff

Ped. *

WHEN THE RED STAR HATH RISEN

RECIT: JosÈ.

What

$\text{♩} = 76$
ALLEGRO

Tempo

juggling fiend bows to thy pow'r? that thou should'st read another's heart;

fp Tremolo

$\text{♩} = 88$
molto Lento

PIERRE

What juggling fiend bows to thy power? Those born beneath the

p *Sempre staccato*

mys-tic hour, all hid-den secrets can im-part; those born beneath the

ff

I doubt, I

mystic hour, all hid-den secrets all hidden secrets can im-part.

dim *poco piu lento* *fz*

doubt thy truth, thy truth I doubt, yet shrink with awe, thy truth I doubt,

list! list! list!

fz *fz* *p Tremolo*

thy truth I doubt, I shrink with awe I shrink with

list! list! list! while thy future fate I draw, while thy future fate I

Dim:

Ac-cel-le-ran-do

awe. I doubt thy truth, I doubt thy truth,

draw, list! list! list! list! list! list! list! list! list!

Ac-cel-le-ran-do *f* *ff*

432

♩ = 69

141

ANDANTINO

PIERRE

When the red star hath ri-sen, o'er lake and o'er lea, my

spi - rits will haste, on the night wind to thee. And there will be laughing, when

mid - night has toll'd; to think of the fate, the poor Gyp-sey foretold, to

think of the fate, the poor Gyp-sey foretold. What fate can be whisper'd by

cai - tiff like thee that can shake the bold heart of a hun-ter like me. let

Elf-sprites be laughing, I mock midnight's pow'r, In the arms of my love, I will

be, I will be at that hour; In the arms of my love, I will

p *f*

ad lib.
be, I will be at that hour. *Tempo* I

Mark the Gyp - - sey hath told thee, her

ff *Col voce* *Tempo*

dare thy worst threat, the maid is mine yet.

arms will ne'er fold thee. *f* Thy

My hope will be lost, say'st thou

hope like the deer, for a time thoult pur-sue, 'twill be slain thro' dark fear, and the

dark gypser seer? my heart passion tost, is now trembling with fear.

blow come from you. Thy hope like the deer, for a time thoult pursue, 'twill be

f

R H

I dare, I dare thy worst threat, for the maid is mine yet, is mine yet.

lost, thro' dark fear. . . . and the blow come from you. mark.

I dare thy worst threat, the maid is mine

... the gypsy hath told thee, mark, her arms, her arms will

f/p *Gres.* *f*

yet; the maid is mine yet; I dare thy worst threat,

ne'er. . . en - fold thee, will ne'er en-fold thee, mark; mark; will

I dare thy worst threat.

ne'er en - fold thee, mark; mark; the gyp - - sey hath told thee, her

The maid is mine yet, I dare, I dare thy worst threat.
arms will ne'er enfold thee. Thy

My hope will be lost, say'st thou
hope like the deer, for a time thoult pursue; Thy hope like the deer, for a

dark gypsey seer? my heart passion tost, my heart passion tost, is now
time thoult pursue; 'twill be slain thro' dark fear, 'twill be slain thro' dark fear, and the

trembling now trembling with fear. I
 blow, and the blow, come from you. Mark, the gyp - sey hath told thee,

ff

ad lib:
 dare, I dare thy worst threat; I dare, I dare thy worst
 Her arms will ne'er enfold thee, *6ol voce*
ff

(♩ = 152)
ALLEGRO
 threat; thy threat I dare; thy threat I dare; thy threat; thy threat, I
 beware, beware, be - ware, be -
ALLEGRO

(♩ = 120)

dare. I'll drain a goblet deep, at the midnight hour to
- ware.

ff *f* **ALLEGRO MODERATO**

night, and my love shall near me creep, and my love shall near me creep, as we

p

mock the el-fin sprite, as we mock the el-fin sprite; and my love shall near me

Ritard

Ritard

creep, as we mock the el-fin sprite. Thou may'st drain a gob-let

Tempo **PIERRE** *Tempo*

deep, at the midnight hour to night; She thou lov'st in peace shall

sleep, She thou lov'st in peace shall sleep, thou shalt hear the mock-ing

sprite, thou shalt hear the mocking sprite; She thou lov'st, in peace shall

Ritard

sleep; thou shalt hear the mocking sprite. I'll fill, and fill a -

Tempo *JOSE*

Tempo *f*

- gain; Wine and love shall fire my brain: Fate I dare thee do thy

spite, She I love is mine to night, She I love is mine to

night I will fill, and fill a - gain, Wine and love shall fire my brain, Fate I

Thou may'st fill and fill a - gain, Wine and love shall fire thy brain; Fate doth

dare thee do thy spite, She I love is mine to night.

bid thee hope re - - sign; She thou lov'st will ne'er be thine. Fate doth

Wine and love shall fire my brain, I will fill, and fill a - - gain. Fate I

bid thee hope re - sign, She thou lov'st will ne'er be thine.

dare thee do thy spite, she I love is mine to night. I will
 Thou may'st fill, and fill a - gain, Wine a - lone shall fire thy brain.

drain a gob-let deep, at the mid-night hour to night, and my
 You may drain a gob - let deep, at the

love shall near me creep; and my love shall near me creep; as we
 midnight hour, she thou lov'st in peace shall sleep; she thou lov'st in peace shall

mock the el--fin sprite, as we mock the el--fin sprite, and my
sleep thou shalt hear the mocking sprite, she thou

love shall near me creep, as we mock the el--fin sprite, as we
lov'st in peace shall sleep, thou shalt hear the mock-ing sprite, thou shalt

mock the el--fin sprite, as we mock the el--fin sprite, and my
hear the mock-ing sprite, thou shalt hear the mocking sprite,

Gres

Ritard

love shalt near me creep, and my love shalt near me creep, as we

she thou lov'st in peace shall sleep, thou shalt

p

Ritard

piu Lento

mock the el - fin sprite, and my love, my love shall near me

hear the mocking sprite, she thou lov'st thou lov'st in peace shall

Golla voce

Tempo 1^{mo}

creep, shall near me creep, as we mock the el - fin sprite; as we

sleep, in peace shall sleep, shall sleep. thou shalt hear the mocking

Tempo 1^{mo} *fp* *Gres:* *f*

Stretto

mock the el - fin sprite. Fate I dare thee do thy

sprite, the mocking sprite. Fate doth bid thee hope re - sign, She thou

Stretto

spite, she I love is mine to night, she I love is mine to

lov'st shall ne'er be thine; shall ne'er be thine, she thou lov'st shall ne'er be

night. Fate I dare thee do thy spite, she I

thine. Fate doth bid thee hope re - sign, she thou lov'st shall ne'er be

love is mine to night, she I love is mine to night, fate I dare thee
thine shall ne'er be thine, she thou lov'st shall ne'er be thine, fate doth bid thee

do thy spite, do thy spite, fate I dare thee, dare thee do thy
hope re - sign, hope re - sign, fate doth bid thee hope re - sign.

piu Stretto

spite. She I love is mine to night, she I
she thou lov'st will ne'er be thine, fate doth bid thee hope re-sign, she thou

piu Stretto

love is mine, is mine to night, fate I dare thee do thy spite, she I
lov'st shall ne'er, shall ne'er be thine, fate doth bid thee hope re - sign, she thou

love is mine to night, she I love is mine to night; she I
lov'st will ne'er be thine, she thou lov'st will ne'er be thine; she thou

Ritard
love, she I love is mine. to night.
lov'st will ne'er be thine, will ne'er. be thine.
Gol voce

432

156
TO THE MOUNTAIN AWAY!

♩ = 88.
PIANO-
FORTE.

ALLEGRO.

pp Solo Corni.

pp

p *ppp*

gva
Cres- cen- do

gva
- poco - a - poco.

gva *loco*
ff

The musical score is written for piano and horn. It begins with a tempo of 88 beats per minute and an 'ALLEGRO' tempo. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The horn part has a melodic line with some grace notes and a crescendo leading to a 'Crescendo' section. The score includes various dynamic markings such as *pp*, *p*, *ppp*, and *ff*. There are also performance instructions like 'Solo Corni.', 'gva' (glissando), 'poco a poco', and 'loco'.

ALTI or 1st SOPRANO.

157

TENORI or 2^d SOPRANO.

BASSI.

To the

To the mountain, to the

To the mountain, to the mountain, to the

Ped.

*

mountain a - - way, The sun beam is gilding the haunts of our

mountain a - - way, The sun beam is gilding the haunts of our

mountain a - - way, The sun beam is gilding the haunts of our

prey; now an - swers our cry, And

prey; Living e - cho now an - swers our cry, And

prey; Living e - cho, living e - cho now an - swers our cry, And

bids us be--gone or the chamois will fly. Now gird on each

bids us be--gone or the chamois will fly. Now

bids us be--gone or the chamois will fly. Now

ri-fle, each wal-let pre--pare, And a--way to the hill top, for the

gird on, each wal-let pre--pare, And a--way to the hill top, for the

gird on each ri-fle, each wal-let pre--pare, to the hill top, for the

ea-gle is there; Now mark we each staff points, the storm hurries on, The

ea-gle is there; Now mark we each staff points, the storm hurries on, The

ea-gle is there; Now mark we each staff points, the storm hurries on, The

snow must our bed be 'till ri-ses the sun, 'till ri-ses the

snow must our bed be 'till ri-ses the sun, 'till ri-ses the

snow must our bed be 'till ri-ses the sun, 'till ri-ses the

sun; Ne'er heed we the Ice cleft, the tor-rent may roll, But

sun; Ne'er heed we, the tor-rent may roll, But

sun; Ne'er heed we, ne'er heed we For

nought brings dis - - may to the brave hunter's soul. *ff* >

nought brings dis - - may to the brave hunter's soul. *ff* > To the

nought brings dis - - may to the brave hunter's soul. To the mountain, to the

ff

To the moun-tain a-way, The sun beam is gilding the
 mountain, to the moun-tain a-way, The sun beam is gilding the
 mountain, to the mountain a-way, The sun beam is gilding the

haunts of our prey; now an-swers our
 haunts of our prey; Living e-cho now an-swers our
 haunts of our prey; Living e-cho now answers, now answers our

cry, And bids us be-gone, or the chamois will fly. To the
 cry, And bids us be-gone, or the chamois will fly.
 cry, And bids us be-gone, or the chamois will fly.

mountain, to the mountain, to the mountain a - way! To the mountain, to the
 To the mountain, to the mountain a - way! To the
 To the mountain a - way!

mountain, to the mountain a - way To the mountain a - way, away, a -
 mountain, to the mountain a - way To the mountain a - way, away, a -
 To the mountain a - way To the mountain a - way, away, a -

way, away, a - way, away, a - way. . . . a - way.
 way, away, a - way, away, a - way. . . . a - way.
 way, away, a - way, away, a - way. . . . a - way.

f We heed not but
f We heed not but
f The av'lanche may fall, And bring death in its course, We heed not but

ff boldly e - vade its dread force; As down in the val - ley it
ff boldly e - vade its dread force; As down in the val - ley it
ff boldly e - vade its dread force; As down in the val - ley it

thunders be - low, We gather a - gain with a brave ai o. Now
 thunders be - low, We gather a - gain with a brave ai o. Now
 thunders be - low, As down in the val - ley it thunders be - - low. Now

mark we each staff points, the storm hur-ries on; The snow must our

bed be 'till ri-ses the sun, 'till ri-ses the sun. Ne'er

heed we the Ice cleft, the tor-rent may roll, But nought brings dis -

Ne'er heed we, the tor-rent may roll, But nought brings dis -

Ne'er heed we, ne'er heed we, For nought brings dis -

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f >

may to the brave hunter's soul. To the mountain, to the

may to the brave hunter's soul. To the mountain, to the

may to the brave hunter's soul. To the mountain, to the

ff >

mountain a - way! To the mountain a -

mountain a - way! To the mountain, to the mountain a -

mountain a - way! To the mountain, to the mountain, to the mountain a -

Ped. *

way! The sun beam is gilding the haunts of our prey;

way! The sun beam is gilding the haunts of our prey;

way! The sun beam is gilding the haunts of our prey; Living

now answers our cry, And bids us be -
 Living e - cho now answers our cry, And bids us be -
 e - cho now answers, now answers our cry, And bids, us be -

gone or the chamois will fly. To the mountain, to the mountain, to the
 gone or the chamois will fly. To the mountain, to the
 gone or the chamois will fly. To the

mountain a - way! To the mountain, to the mountain, to the mountain a -
 mountain a - way! To the mountain, to the mountain a -
 mountain a - way! To the mountain a -

way! to the mountain a-way! away, a-way! away, a-way! away, a-way!

way! to the mountain a-way! away, a-way! away, a-way! away, a-way!

way! to the mountain a-way! away, a-way! away, a-way! away, a-way!

ppp *f* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff*

way. . . . a-way!

way. . . . a-way!

way. . . . a-way!

ff

ff

ff

OH NATURE.

♩ = 96.

MODERATO.

RECIT:

COUNT.

Solo Violoncello.

Oh

PIANO-
FORTE.

mf

mf

Recit:

nature, wondrous mother! wondrous mother! Thou hast giv'n to man foretaste of

fp

Recit:

Heav'n in woman's love.

Firm as the rock, yet meek and lovely

Violoncello.

Tempo 1^{mo}

Recit: f

pure, Nor joy nor sorrow change her truth, Nor joy nor sorrow change change her truth.

pp Tempo 1^{mo}

Cres. rit:

mf

THE SPELL IS WOMAN'S LOVE.

AIR.

 $\text{♩} = 112\frac{1}{2}$.

Solo Violoncello.

Andante.

What is the spell which in man-hood's dawn Spreads o'er the bold - est

hearts? 'Tis a spell, 'tis a spell..... which

hal - - - lows life's young morn, And is sa - cred when life, when life de -

Cres *poco* *Dim* *Ritard:*

- parts. What is the spell — what is the spell

ten: *ten:*

spreads o'er the boldest hearts?... 'Tis woman's love; 'tis woman's love; it

Cres *f*

twines the brow with the hero's wreath of fame; it draws the sword, it

breathes the vow, The spell the spell is woman's

love is woman's love, the spell the

spell is woman's love, is wo - - man's love; the

pp *cres*

spell..... the spell is woman's love, is woman's love, the

pp *cres*

ad lib:

spell the spell is woman's love. 'Tis the bright green spot on the

mf *ritar:* *p* *Dolce espress:* *Legato.* *mf*

ad lib:

cres

de_sert of life; 'tis the foun_tain of life fresh gush-ing; 'tis the

cres

dim *cres*

star of hope in the night of fate, 'tis the dawn of young joys blushing.

dim *cres* *fp*

breathes the vow . The spell..... the spell is woman's

mf

mf

love is woman's love; the spell the

spell is woman's love, is wo - - man's love; the

spell the spell is woman's love, is woman's love, the

spell, the spell is woman's love.

ad lib: *p* *Dolce espress:* *mf* *ritard:* *Legato.* *mf*

RECIT. — THO' SUN THOU FLIEST.

AMILIE.

RECIT:

ALLEGRETTO. (♩ = 132.) Tho' sun thou fliest, yet thou'rt constant

PIANO-FORTE.

still, Tho' sun thou fliest, yet thou'rt constant still; So shall my

Più mosso.

love return this heart to fill, A - gain we'll wander thro' our na - tive bow'rs, A

Più mosso. *Cres.*

gain, a - gain, we'll wander thro' our na - tive bow'rs. . .

f *hr.*

WHEN THE MORNING FIRST DAWNS.

AIR.

gva *mf* *ALLEGRETTO.* (♩. = 69.)

gva

gva When the morning first dawns we will seek the green hill Be -

p

fore the horn from the peak wakes the plain Be - fore the horn from the

Cres.

The musical score is written for piano and voice. It begins with a tempo marking of 'ALLEGRETTO.' and a note value of '(♩. = 69.)'. The key signature has one flat (B-flat), and the time signature is 6/8. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The voice part enters with the lyrics 'When the morning first dawns we will seek the green hill Be - fore the horn from the peak wakes the plain Be - fore the horn from the'. The score includes dynamic markings such as *mf*, *p*, and *Cres.*, as well as articulation marks like accents and slurs. The piece is labeled as an 'AIR'.

peak wakes the plain And list to the hum of the wild mountain rill Or

Dim *p*

join with pure hearts in the larks thrilling strain Or join with pure hearts in the

larks thrilling strain, the larks thrilling strain, Or join with pure hearts in the

Cres - - cen - - do. Dim.

larks thrilling strain Hail hail the fresh morn list the chirp of the birds Hark the

p *p*

pipe of the shepherd hark the low of the herds While distant and dying sweet

e-cho brings near The sound of the horn the village to cheer The

sound of the horn the village to cheer li-ra la li-ra la li-ra

la la la la la la la... li-ra la li-ra la li-ra

la, li-ra la, li-ra la, li-ra la, li-ra la . . . li-ra

la.

When the first star of ev'ning, il - - lumines the sky, And

herds from the hills, seek their homes in the vale, And herds from the hills, seek their

f *pp* *f* *p* *Cres.*

homes in the vale; Hand in hand we will roam, the lone ri-vu-let by, And

Dim. *p*

list to the Nightingale's heart soothing tale, And list to the Nightingale's

heart soothing tale, the Night-in-gale's tale, And list to the Nightin-gale's

Cres - - - cen - - do. *Dim.*

heart soothing tale: Hail! hail! the calm eve, see each bird flies to rest; See the

p

wife spreads the board, and the hind seeks his rest, While distant and dying, sweet

e - cho brings near, The sound of the horn, the village to cheer, The

sound of the horn, the vil-lage to cheer, li-ra la, li-ra la, li-ra

Cres. *ritard.* *mf*

la la la la la la... li-ra la, li-ra la, li - - - ra

pp *gva*

la li-ra la li-ra la li-ra la li-ra la. . . . li-ra

f *pp*

This system contains the first line of the vocal melody and the first system of the piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics 'la li-ra la li-ra la li-ra la li-ra la. . . . li-ra' are written below the vocal staff. The piano part features chords and moving lines in both hands, with dynamic markings *f* and *pp*.

la.

f *f*

This system contains the second line of the vocal melody and the second system of the piano accompaniment. The vocal line continues with the note 'la.' in treble clef. The piano accompaniment continues with complex chordal textures and moving lines in both hands, marked with *f* dynamics.

This system contains the third line of the vocal melody and the third system of the piano accompaniment. The vocal line is mostly silent, indicated by a whole rest. The piano accompaniment continues with complex chordal textures and moving lines in both hands, marked with an accent (>).

This system contains the fourth line of the vocal melody and the fourth system of the piano accompaniment. The vocal line is mostly silent, indicated by a whole rest. The piano accompaniment continues with complex chordal textures and moving lines in both hands, marked with an accent (>).

182
S O U N D Y O U R H O R N S

$\text{♩} = 112$
ALLEGRO
MAESTOSO

The musical score is written for piano and voice. It begins with a piano introduction in B-flat major, 4/4 time, marked *pp*. The piano part features a complex, arpeggiated texture in the right hand and a more rhythmic accompaniment in the left hand. The vocal part enters with a melodic line. The score includes dynamic markings such as *pp*, *ff*, *f*, and *p*. There are also performance instructions like *Gres poco a poco* and *Gres*. The vocal part includes the lyrics: "CHORUS. Sound your horns, sound your horns, Sound your horns, sound your horns,". The piano part continues with a *Ped* (pedal) marking and an asterisk. The score concludes with a vocal solo by José, with the lyrics: "Sound sound our horns, wake the hills with our cry, no longer delay, no longer de-lay, The". The piano part provides a harmonic accompaniment for the vocal solo.

pp

Gres poco a poco

f

Gres

ff

Ped *

CHORUS. Sound your horns, sound your horns,
Sound your horns, sound your horns,

JOSÉ
Sound sound our horns, wake the hills with our cry, no longer delay, no longer de-lay, The

pp

Sound sound our horns, wake the hills with our cry, no longer de - lay,
 CORO
 Sound sound our horns, wake the hills with our cry, no longer de - lay,
 flag of the foe soon will taunt-ing-ly fly to re-pel him a - way let's a -
 let's a - way.
 let's a - way.
 - way, let's a - way. Let each e-cho ring, let the I - - vex safe fly, with our
 f
 Still as freemen we'll die.
 Still as freemen we'll die.
 ri - fles in hand, Still as freemen we'll die. Still as freemen we'll die.

mf For-get e'en love's cherish'd smile, For-get for awhile, e'en love's cherish'd smile, Bid

mf

home mem'ries fly, bid home mem'ries fly, Hark! hark! hear our country's cry.

cres

f Sound sound your horns, wake the hills with our cry; still as

f Sound sound your horns, wake the hills with our cry; still as

ff With our ri-fles in hand, still as

f *Cres*

freemen we'll die, we'll die still as freemen we'll die as freemen die, we'll die.

freemen we'll die, we'll die, as freemen die, as freemen die, we'll die.

free - - men we'll die. we'll die, as freemen die, we'll die.

ff

mf

Sound sound your horns, wake the hills with our cry, no lon-ger de - lay, no

mf

Sound sound your horns, wake the hills with our cry, no lon-ger de - lay, no

Sound sound your horns, wake the hills with our cry, no lon-ger de - lay, no

p

lon-ger de - lay, The flag of the foe, soon will taunting-ly fly, to re -

lon-ger de - lay, The flag of the foe, soon will taunting-ly fly, to re -

lon-ger de - lay, The flag of the foe, soon will taunting-ly fly, to re -

p

8a

-pel him a-way. let's a - way; to re - pel him, away! let's a - - way.

-pel him a-way. let's a - way; to re - pel him, away! let's a - - way.

-pel him a - way. let's a - way; let's a - way; let's a - - way.

8a

ff

3

f
On! on! to the pass, see their flag braves the breeze, Our

mf
On! on! to the pass, see the
mf
On! on! to the pass, see the
hearts and our hands yield to no man. Shout! shout! for our homes, as we

ff
flag braves the breeze, Our hearts and our hands yield to no man.
ff
flag braves the breeze, Our hearts and our hands yield to no man.
ff
sink on our knees, and our ri - fles deal death, to the foe - man. Our

chil-dren en-treat, at their grandsire's feet; each mai-den shall pray for her

Rall
warrior a - - way; while he in the fight, sees her tear sparkle bright, In the

pp Ritard Legati Sost.

Cres
breeze hears her sigh, and cries conquer or die. For get for awhile, e'en

love's cherish'd smile, for - - get for a-while, e'en love's cherish'd smile, Bid

home mem'ries fly, bid home mem'ries fly, Hark hark hear our country's cry.

Sound sound our horns wake the hills with our cry; still as

Sound sound our horns wake the hills with our cry; still as

With our rifles in hand, still as

freemen we'll die, we'll die; still as freemen we'll die, as freemen die; we'll die.

freemen we'll die, we'll die; as free - men die; as freemen die; we'll die.

free - - men we'll die; we'll die; as freemen die; we'll die.

Sound sound our horns, wake the hills with our cry, no longer de-lay, no longer delay, The

Sound sound our horns, wake the hills with our cry, no longer de-lay, no longer delay, The

Sound sound our horns, wake the hills with our cry, no longer de-lay, no longer delay, The

flag of the foe soon will taunt-ing-ly fly, to re-pel him a-way.

flag of the foe soon will taunt-ing-ly fly, to re-pel him a-way.

flag of the foe soon will taunt-ing-ly fly, to re-pel him a-way. let's a-

let's a-way! sound our horns! sound our horns!

let's a-way! sound our horns! sound our horns!

-way, let's a-way! sound our horns, our horns wake the hills with our cry; no

wake the hills! sound our horns! the flag of the foe soon will

wake the hills! sound our horns! the flag of the foe soon will

long-er de--lay, no lon-ger de--lay, the flag of the foe soon will

taunting-ly fly to re-pel him, to re-pel him, let's a-way! a-way! let's a-way! a-

taunting-ly fly to re-pel him, to re-pel him, let's a-way! a-way! let's a-way! a-

taunting-ly fly to re-pel him, to re-pel him, let's a-way! a-way! let's a-way! a-

Wind Instruments

- way. a-way! a-way! a-way! a-way! a-way! let's a - way.

- way. a-way! a-way! a-way! a-way! a-way! let's a - way.

- way. to re-pel him, re-pel him, let's a-way! away! a - way! let's a - way.

8a

8a

8a

Accellerando

Tremolo

191
FINALE. ACT 2nd

AMILIE.

ALLEGRO VIVACE $\text{♩} = 96$

(Receives a letter.) RECIT.

It looks the

Riten.

picture of good nature.

TEMPO

What a grace! what a grace! what a grace in ev'ry

Ritard.

corner

RECIT.

ALLEGRETTO. $\text{♩} = 100$.

what delight in ev'ry fold! ALLEGRETTO

accel.

RECIT.

RECIT. (Reading the Letter.)

Do my eyes deceive me?

RECIT

p ten.

Oh horror!

wedded!

Oh horror! wedded!

false!

false!

Cres.

ten.

ten.

AMILIE

(Falls senseless)

CO RO

Soprani false!

Alti e Tenori. *f* What means this dire a-

Bassi *f* What means this dire a-larm, this dire a-

What means this dire a-larm, this dire a-larm! this

mf

♩ = 66
POCO LENTO.
JOSE

Cres. *ff* Oh

larm! this dire a-larm! this dire a--larm

Cres. *ff* larm! what means this dire, this dire a--larm

Cres. *ff* dire alarm! what means this dire a--larm

Cres. *8va* **POCO LENTO.**

mf

Cres. hour of grief, of grief!..... I've murdered her, the maid I love! *mf*

See, *Cres.* *Cres.*

JOSE *PIÙ LENTO*

LELIA

see, see a letter, *mf* *PIÙ LENTO*

COUNT

Poor fal-len Flower. Poor fallen flower!

Soprani.

Poorfallen Flower! poor fallen flower!

Alti'e Tenori.

Poorfallen Flower! poor fallen flower!

Bassi.

Poorfallen Flower! poor fallen flower!

Dim *p* *PIÙ LENTO*

JOSÈ

ALLEGRO.

HANS *mf* *f* Ah Oh heav'n I've slain the maid I love!

Alas! Alas! she's dead!

ALLEGRO.

f *p* *Cres* *ff*

the maid I love, the maid I love! I've slain the maid I love!

LELIA *p* Oh hea-ven!

[illegible]

PIÙ LENTO.
 - vive! Oh dire____ful blow! to strikestrikesthis flower

PIÙ LENTO.
 - vive!

PIÙ LENTO.
 What dire__ful blow has struckstruckthis flower..... Oh

PIÙ LENTO.
 What dire__ful blow has struckthis flower, this flower....

PIÙ LENTO.
 What dire__ful blow has struckthis flower, what dire_ful blow!

PIÙ LENTO.
 What dire__ful blow has struckhas struckthis flower, what dire_ful blow!

PIÙ LENTO.
 Cres. *dim*

♩ = 92.
GRAVE.

COUNT

Fa - - tal hour, Oh fa - - tal day! that tears the valley's

p GRAVE

pride a - way, that tears the valley's pride a - way! Oh fa - - - tal

poco ritard. TEMPO *mo*

poco ritard. TEMPO *mo*

COUNT.

- hour! Oh hap - less day, that tears the valley's pride away, that tears, that

p Calando.

Soprani Oh fatal hour! Oh hapless day! hap - - less maid, Oh fa - - tal Calando.

Alti e Tenori Oh fatal hour! Oh hapless day! hap - - less maid, Oh fa - - tal Calando.

Bassi. Oh fatal hour! Oh hapless day! hap - - less maid, Oh fa - - tal Calando.

Calando.

TEMPO.
 JOSÈ.
 Cres. poco
 Oh fatal hour Oh fatal hour, oh hapless
 tears the valley's pride a-way. Oh fatal hour, oh hapless day
 TEMPO.
 hour! Oh fa - - - tal hour!
 TEMPO.
 hour! Oh fa - - - tal hour!
 TEMPO.
 hour! Oh fa - - - tal hour!
 TEMPO.
 Cres. poco
 day that tears the valley's pride a-way! Oh fatal hour!
 a poco f
 that tears the valley's pride a-way a - - way, Oh fatal hour Oh hapless
 p
 Oh fatal hour Oh hapless
 p
 Oh fatal hour Oh hapless
 p
 Oh fatal hour Oh hapless
 a poco f p
 day that tears the valley's pride a-way a - - way, Oh fatal hour Oh hapless

Più Mosso. *f* *Calando.* *Dim. TEMPO 1^{mo}*

Oh hapless day! Oh fatal hour! Oh hapless day!

Più Mosso. *Calando.* *Dim. TEMPO 1^{mo}*

day what direful blow, what direful blow, has struck this

Più Mosso. *Calando.* *Dim. TEMPO 1^{mo}*

day what direful blow, what direful blow has struck this

Più Mosso. *Calando.* *Dim. TEMPO 1^{mo}*

day what direful blow, what direful blow, has

Più Mosso. *Calando.* *Dim. TEMPO 1^{mo}*

day what direful blow, what direful blow, has

Cres. e più moto.

that tears my bosom's pride a way! oh fa - tal hour Oh fa - tal

Cres. e più moto.

flower! Oh hapless day! Oh fa - tal hour! oh fa - tal

Cres. e più moto.

struck has struck this flower! Oh fa - - - tal hour! oh fa - tal

Cres. e più moto.

flower, has struck this flower! Oh fa - - - tal hour! oh fa - tal

Cres. e più moto.

struck, has struck this flower! Oh fa - - - tal hour! oh fa - tal

Cres. e più moto.

p *Calando* 3 *TEMPO PRIMO.* *p* *Ritard.*

fa_tal fa_tal hour! Oh hapless hour! Oh hapless day!

hour oh hapless day! Oh fatal day! Oh hapless day!

p *Calando* *TEMP* *p* *Ritard.*

fa _ tal hour! Oh fatal hour! Oh fa _ tal day!

fa _ tal hour! Oh fatal hour! Oh fa _ tal hour!

fa _ tal hour! oh hapless day! Oh hapless day, Oh fa _ tal hour!

p *Calando.* *TEMPO PRIMO.* *p*

AMILIE. $\text{♩} = 88.$ *RECIT.*

Cold! Cold! Icy Cold!

JOSÈ.

PIÙ LENTO. *p*

$\text{♩} = 92$

PIÙ MOSSO. *TEMPO.*

She lives! She lives! thank heav'n, thank heaven, she lives, she lives, she lives!

ff *PIÙ MOSSO.* *TEMPO* *Cres* *ff*

♩ = 88
AMILIE.

PIÙ LENTO. *p* *>* *p* *>* *p*

Oh brain! Oh brain! like frozen

pp *Cres.* *Dim.*

Cres. *p* *Calando.* *pp* *>*

streamlets flow my sluggish veins Cold! I- cy cold! Cold!

Cres. *Dim.* *Calando.* *Ritard.*

pp

♩ = 92. *RECIT.* *cres.* *poco* *a* *poco.*

I- cy cold! And now, what weight, what rushing of fierce fires!

colla voce *mf* *RECIT.* *cres.* *poco* *a* *poco.*

TEMPO. *Cres.* *ff*

Mark, mark that form, be- hold it! be- hold it! 'tis des- pair.....

TEMPO. *Cres.* *ff*

..... des- pair

♩=84.
ANDANTE.

SOP. *p* Madness hath fal-len on her

ALTI e TEN. *p* Madness hath fal-len on her brain on her

BASS. *p* Madness hath fallen on her brain on her brain

ANDANTE. *p*

brain fal - - - - len on her brain. *Dim. Ritard.*

brain fal - - len on her brain. *Dim. Ritard.*

Madness hath fal-len on her brain on her brain. *Dim. Ritard.*

COUNT (reading- letter.)

See, see, *pp*

Dim. Ritard.

AMILIE
Come come ... Ander! come

LELIA
Poor hapless maid ... poor hapless maid! all

JOSE
Poor hapless maid ... all sense has stray'd! my

HANS
Poor hapless maid ... poor hapless maid! all

COUNT shewing letter.
See a let - ter; it doth tell, he she loves has falsely wed,

ANDANTINO
Thou hast tar - - - ried ... long.
sense has stray'd, poor hap - - - less maid!
sighs ... shall prove how true my love.
sense all sense has stray'd . . . poor hapless maid, poor hap - less maid!
better, ere . . . such falsehood fell . . . upon her heart, she had been dead.

♩=152.

ALLEGRO.

AMILIE.

Yes I remember - Yes, I remember - 'tis here! 'tis here! 'tis here, 'tis here!

ALLEGRO.

p *Cres.*

Cres. *poco* *a* *poco*

Just in time, just in time, see, 'tis here, just in time!

Sop! Cres. *poco* *a* *poco*

Ah that letter, it doth tell, he she loved hath falsely falsely wed.

Alti e Tenors. Cres. *poco* *a* *poco*

Ah that letter, it doth tell, he she loved hath falsely falsely wed.

Bassi. Cres. *poco* *a* *poco*

Ah that letter, it doth tell, he she loved hath falsely falsely wed.

Cres. *poco* *a* *poco* *f* *8va*

♩=80.

ANDANTE.

AMILIE.

Thou art gone, Thou art gone, and no voice in thy loved tone

ANDANTE.

p *L.H.*

sings; but my heart needs no voice, needs no voice, to wake men's strings. Thou art

Ritard. *Tempo*

Ritard. *Tempo*

gone, thou art gone, and no voice in thy loved tone sings; thou art gone thou art

pp *Ritard.* *Tempo.*

Ritard. *Tempo.*

AMILIE *Ritard.* *3* *3*

gone, and no voice in thy loved tone sings.

JOSE *p*

COUNT. *♩=88* *TEMPO.* *p* Poor hapless maid!

Sop. *p* Poor hapless maid; all sense has stray'd,

Alti e Ten. *p* Poor hapless maid, all sense has stray'd.

Bass. *p* Poor hapless maid, all sense has stray'd.

TEMPO. *p* Poor hapless maid, all sense has stray'd.

Ritard. *pp*

Cres. *Ritard.* *Dim.*

Poor hapless maid, all sense, all sense hath stray'd, hapless

Poor hapless maid, all sense, all sense hath stray'd, hath stray'd, hapless

Poor hapless maid, all sense, all sense hath stray'd, hapless

Poor hapless maid, all sense, all sense hath stray'd, hapless

Poor hapless maid, all sense, all sense hath stray'd, hapless

p *Cres.* *f* *Ritard.* *Dim.*

ALLEGRO

Away, a - way, what fiend is that? A - way, a - way? what fiend is that.

maid!

maid!

maid!

maid!

stray'd!

p *Cres.*

Poor hapless maid, all sense has stray'd,

Poor hapless maid, all sense has stray'd,

Poor hapless maid, all sense has stray'd,

ALLEGRO. *p* *Cres.*

f Ah! Ah... see, see, see, he points, see! he points a word!

dim. ritard.

mf *dim. pp ritard.*

accel. cres. poco a poco. ff

the lightning's flash is not so quick; see! see! see, see! he's false... to me!

accel. cres. poco a poco. ff

JOSE.

COUNT. Would that hour I ne'er had seen ... When deceit snared my

Bear her quickly to my home! Bear her quickly to my home in my

Sop. *f* Bear her quickly to his home! bear her quickly to his

Alti e Ten. *f* Bear her quickly to his home! bear her quickly to his

Bass. *f* Bear her quickly to his home! bear her quickly to his

f $\text{♩} = 56.$

sense; would that scroll . . . had never been, joy to steal . . from inno-
cas - - tle shall she dwell in my cas - - tle shall she dwell, shall she
home! in his castle shall she dwell, shall she dwell . . shall she
home! in his castle shall she dwell, shall she dwell, shall she
home! in his castle shall she dwell, shall she dwell, shall she

LELIA. PIÙ LENTO. *p*
Poor hapless maid! all sense, all sense has
JOSE.
COUNT.
dwell. Poor hapless maid! all sense, all sense has
Soprani. PIÙ LENTO. *p*
dwell. Poor hapless maid! all sense, all sense has
Alti e Tenori. *p*
dwell. Hap - less maid! hapless maid! all sense, all sense has
Bass.
dwell. Poor hapless maid! all
PIÙ LENTO. *p*

POCO PIÙ LENTO.

stray'd,

Poor hap - less maid

stray'd.

Poor

hap - less maid! hap - less maid!

stray'd.

Poor

hap - less maid! hap - less maid!

stray'd.

Poor

hap - less maid! poor hap - less maid!

sense all sense has stray'd,

Poor hap - less maid!

POCO PIÙ LENTO.

=72.
AMILIE*mf**p**mf**p**pp*

Organ

Hark, hark! some spirits sing! Hark, hark! on hovering wing some spirits sing!

p

TEMPO PRIMO.

AMILIE.

JOSE.

Is he not false? is he not false?

COUNT.

All all my hopes will end in woe, all

Rise, rise, my Child! rise, rise, my child!

Calm . . thy grief, rise.

TEMPO PRIMO.

*p**Cres**Dim pp*

Cres *Dim*

in mercy say, in mercy say, Is he not false? I'll kneel for
 all my hopes, all, will end in woe, hate, hate, will point where'er I go where'er I
 rise, my child, calm... thy grief; Time may prove that he still lives,

Cres *Dim* *pp*

e- ver, I'll kneel for e- ver. Oh... blessings on thee! blessings on thee! blessings
 go; where'er I go.

and that he's true, and that he's true.

Cres. *poco* *a* *poco* *f*

AMILIE.
 on thee! oh bless - - - - - ings
 JOSÈ.

COUNT.
 All my hopes will end in
 To the cas - tle bear her
 Soprani.
 In the cas - tle shall she
 Alti e Tenori.
 In the cas - tle shall she dwell, in the cas - tle shall she
 Bass.
 In the cas - tle shall she dwell shall she

gr

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on thee!

woe; hate will point where'er I

hence! time her lov_ers' truth will

dwell, time her lov_ers' truth will

dwell, time her lov_ers' truth will tell, time her lov_ers' truth will

dwell, time her lov_ers' truth will tell, truth will

8va loco

Calando.

Din. Come, come, Ande! come! come! come! come!

go, where'er I go, all my hopes will end in woe, hate will point where'er I go, where'er I go

Din. *Calando.* *p*

tell, truth will tell, truth will tell, truth will tell.

Din. *Calando.* *p*

tell truth will tell, truth will tell, truth will tell.

p

tell truth will tell truth will tell truth will tell.

p

tell truth will tell truth will tell truth will tell.

Din. *Calando.* *pp* *pp*

p 3

LELIA. True, true, see, he's here! see, he's here! why,

JOSE. Poor hapless maid..... poor hapless maid! all

HANS. Poor hapless maid..... all sense has stray'd, my

COUNT. *pp* Poor hapless maid..... poor hapless maid all

Soprano Ah, that let-ter! it doth tell, he she loves has falsely wed

Alti e Tenori Hapless

Bass. Hapless

Hapless

ANDANTINO.

3 3 3

An-derl,..... thou hast tarried, thou hast tar-ried, love.

sense has stray'd, poor hap- less maid!

sighs shall prove how true my love!

sense, all sense has stray'd poor hapless maid! poor hap- less maid!

better, ere such falsehood fell up on her heart, she had been dead!

maid, all sense has stray'd, hapless maid! all sense has stray'd.

maid, all sense has stray'd, hapless maid! all sense has stray'd.

maid, all sense has stray'd, hapless maid! all sense has stray'd.

3

Ritard.

JOSÈ.

COUNT.

Curse, curse the traitor,
SOP.

ALTI e TEN.

BASS.

♩ = 92.
ALLEGRO.

- ceiver!

Who'd deceive, Who'd deceive!

I dare not curse the base b-reaver!

Who'd de-ceive; curse the traitor, Who'd de-ceive, curse the traitor, Who'd de-

traitor!

Who'd deceive,

curse the traitor,

traitor!

Who'd deceive, curse the traitor,

Who'd deceive,

curse the traitor,

traitor!

Who'd deceive, curse the traitor,

Who'd deceive,

curse the traitor,

my heart replies, In the deceiver. All, all my hopes will end in

- - ceive, who'd de-ceive, and trusting hearts of hope be-

who'd deceive, who'd de-ceive, and trusting hearts of hope be-

who'd deceive, who'd de-ceive, who'd deceive, and trusting hearts of hope be-

who'd deceive, who'd de-ceive, who'd deceive, and trusting hearts of hope be-

woe... will end in woe, will end in woe.
 - reave... of hope be - reave, of hope be - reave.
 reave... of hope be - reave, of hope be - reave.

LELIA

Curse, curse the traitor, who'd de-ceive, curse the

JOSE

Fa-tal hour! hapless day! hate will

HANS

Curse, curse the traitor! curse the traitor, who'd de-ceive, curse the traitor, who'd de

COUNT

Curse, curse the traitor! who'd de-ceive curse the

Soprani.

Curse, curse the traitor! who'd de-ceive curse the

Alti e Tenori.

Curse, curse the traitor! curse the traitor, who'd de-ceive, curse the traitor, who'd de-

Bass

Curse, curse the traitor! curse the traitor, who'd de-ceive, who'd de-ceive, curse the

fff

traitor, who'd de-ceive, curse the traitor who'd de-ceive, and trust - - - ing

point where'er I go where'er I go.

-ceive, curse the traitor, who'd de-ceive, who'd deceive, and trust - - - ing

traitor, who'd de-ceive, who'd de-ceive, who'd deceive, and trusting

traitor, who'd de-ceive, curse the traitor, who'd de-ceive, and trust - - - ing

-ceive, curse the traitor, who'd de-ceive, who'd deceive, and trust - - - ing

traitor, who'd de-ceive, curse the traitor, who'd de-ceive, and trust - - - ing

hearts, and trusting hearts of hope ... be-reave, of hope bereave, of
 all, all my hopes shall end in woe; hate points where
 trust - - - - - ing hearts .. of hope be-reave .. and trusting
 hearts .. of hope be-reave .. of hope be-reave .. and trusting
 hearts .. of hope ... be-reave .. of
 trust - - - - - ing hearts .. of hope be-reave .. and trusting
 trust - - - - - ing hearts .. of hope be-reave .. and trusting
 hope be-reave, of hope be-reave, hate pur-
 eer .. where'er I go, where'er I go, .. where'er I go.
 hearts of hope be-reave, of hope .. of hope be-reave; hate pur-
 hearts of hope be-reave, of hope be-reave.
 hope of hope be-reave, of hope be-reave.
 hearts of hope bereave, of hope bereave, and trusting hearts of hope bereave, of hope bereave, hate pur-
 hearts of hope bereave, of hope bereave, and trust - - - - - ing hearts of hope bereave.
grd loco 8va loco

-sues where'er he goes, hate pur-sues where'er he goes,
 poor hapless hap-less maid! all sense has stray'd, has
 -sues where'er he goes, hate pur-sues where'er he goes,
 hate pur-sues where'er..... he goes, all his hopes shall end in
 hate pur-sues where'er he goes hate pursues where'er he
 -sues wher eer he goes... hate pur-sues wher eer he goes
 hate pur-sues wher eer... he goes... hate pursues wher eer he
 hate pur-sues wher eer.. he goes hate pursues wher eer.. he
 f f
 hate pursues where'er he goes, hate pursues where'er he goes
 stray'd. Oh fatal hour! Oh hapless day! oh hapless day!
 hate pursues where'er he goes, where'er he goes, hate pursues,
 woe, where'er he goes, hate pursues, hate pursues,
 goes, hate pursues, where'er he goes, hate pursues where'er he goes
 goes, hate pursues, hate pursues, where'er he goes, hate pursues
 goes, hate pursues..... where'er he goes where'er he goes all
 8va

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... all, all, all his hopes shall end in woe all his hopes shall end in

... all, all, all his hopes shall end in woe, shall end in

all, all, all, all his hopes shall end in woe shall end in

all, all, all his hopes shall end in woe all his hopes shall end in

all, all, all his hopes shall end in woe shall end in

all his hopes shall end in woe, all all his hopes shall

woe shall end in woe, all all his hopes shall end in woe.

hate pur_sues wher e'er I go.

woe all his hopes shall end in woe, shall end in woe.

woe all his hopes shall end in woe.

woe shall end in woe, all, all his hopes shall end in woe.

woe all his hopes shall end in woe, shall, end in woe, shall end in woe. Curse,

end in woe, all his hopes, all his hopes shall end in woe, shall end in woe, Curse,

curse, curse the traitor, whod deceive, curse curse the traitor whod deceive.
 Oh fa - - tal day! oh fa - - - tal, fatal
 curse the traitor whod deceive! curse the traitor, curse the
 curse, curse the traitor whod deceive! curse, curse the traitor whod deceive!
 curse, curse the traitor whod deceive! curse, curse the traitor whod deceive curse the
 curse, curse, curse curse the traitor whod deceive! curse, curse, curse the
 curse the traitor, curse curse the traitor, curse the traitor! curse, curse, curse the
 8va - - - - -
 curse the traitor, whod de - ceive, curse the traitor, whod de - ceive!
 day, fa - tal - day! hapless hour! fatal day! hapless hour!
 traitor, the traitor, whod de - ceive, curse the traitor, whod de - ceive!
 curse the traitor, whod de - ceive! curse the traitor, whod de - ceive!
 traitor, whod de - ceive! curse the traitor, whod de - ceive!
 traitor, whod de - ceive! curse the traitor, whod de - ceive!
 traitor, whod de - ceive! curse the traitor, whod de - ceive!
 8va - - - - -
 traitor, whod de - ceive! curse the traitor, whod de - ceive!
 traitor, whod de - ceive! curse the traitor, whod de - ceive!
 traitor, whod de - ceive! curse the traitor, whod de - ceive!
 traitor, whod de - ceive! curse the traitor, whod de - ceive!

curse, curse the traitor, base de- ceiv- er!

base, base de- ceiver! base de- ceiver!

curse, curse the traitor! base de ceiv- er!

curse, curse the traitor! curse the trai- tor!

curse, curse the traitor! curse, curse the trai- tor!

curse, curse the traitor! curse, curse the trai- tor!

curse, curse the traitor! curse, curse the trai- tor!

f *ff*

AMILIE. *pp* Ritard. *PIÙ MOSSO.* *Accel.*

Yes, yes, yes, I re- member, 'tis just in time, 'tis just in

MOLTO LENTO. *pp* *PIÙ MOSSO.* *Accel.*

Cres. *poco* *a* *poco*

time, yes, yes, 'tis here, 'tis here 'tis here, just in time, 'tis here

Cres. *poco* *a* *poco* *f*

A piacere *pp* *tempo*

8va— Oh Love, thou'rt absent! oh Love.... thou'rt absent, yet thou'rt near, yet thou'rt

A piacere. *pp* *tempo*

AMILIE.

near... oh love... thou'rt absent, yet thou'rt near, yet thou'rt near, and the

JOSE.

All, all my hopes end in woe, end in

COUNT.

Poor hap-less maid! all sense has stray'd!

Sop. *pp*

Poor hapless maid, hap-less maid! all all, sense has stray'd, poor hapless

Alti e Ten. *pp*

Poor hapless maid, hap-less maid! all all, sense has stray'd, poor hapless

Bass. *pp*

Poor hapless maid, hap-less maid! all all, sense has stray'd, poor hapless

notes..... of thy lute in the bree - - zes play, in the bree..... zes

woe.

yes, time will prove, how true, how true my

yes, time will prove, he's true, he's true to

maid! yet time, yet time may prove, he's true, he's true to love; yet

maid! yet time, yet time may prove, he's true, he's true to love; yet

maid! yet time, yet time may prove, he's true, he's true to love; yet

play, all whispering thy name, tho' thou'rt far a - way oh
 love, yes, time will prove my love, dear maid hapless maid!
 love, yes, time, yes, time may prove, may prove, prove he's true.
 time, yet time may prove, may prove, he's true, true to love.
 time, yet time may prove, may prove, he's true, true to love.
 time, yet time may prove, may prove, he's true, true to love.
 love thou'rt, absent yes thou'rt absent, yet thou'rt near. Oh love thou'rt
 Poor hapless
 Poor hapless maid, hapless
 Poor hapless maid, hapless
 Poor hapless maid, hapless

absent, yet thou'rt near, yet thou'rt near, and the notes . . . of thy lute in the

all, all my hopes end in woe, end in woe.

maid! all sense has stray'd.

maid! all, all sense has stray'd, poor hapless maid; yet time, yet time may

maid! all, all sense has stray'd, poor hapless maid; yet time, yet time may

maid! all, all sense has stray'd, poor hapless maid; yet time, yet time may

bree - - - zes play, all whispering . . . thy name, tho' thou'rt

yes, time will prove, will prove, will prove my love; yes,

yes, time may prove, he's true, he's true to love; yes,

prove, he's true, he's true to love; yet time may prove he's

prove, he's true, he's true to love; yet time may prove he's

prove, he's true, he's true to love; yet time may prove he's

8va

far a-way, far a-way, far a-way, tho'thou't
time will prove my truth.... poor hap-less
time may prove he's true.... poor hap-less maid
true poorhapless maid... poorhapless maid all sense has stray'd yet
true poorhapless maid... poorhapless maid all sense has stray'd yet
true prove he's true true to love... yet

8va

PIÙ MOSSO.
far, far a-way far, far a-way. Oh! love,thou't
maid! timeshall prove my love, shall prove my love.
time, time may prove,may prove, he's true, he's true.
time,time may prove,may prove he's true, he's true, he's true, he's true.
time,time may prove may prove he's true, he's true, he's true, he's true. *PIÙ MOSSO.*
time, time may prove,may prove he's true, Cürse, cürse, curse, the
PIÙ MOSSO.

ab - sent, oh love, thou art ab - sent, yet yet thou art

LELIA Curse, curse the traitor, who'd de - ceive, hap - less maid

JOSE Base, base de - ceiv - er! poor

HANS Curse, curse the traitor, who'd de - ceive, hap - less maid

COUNT

Sop Curse, curse the trai - tor! Poor hapless

Poor hap - less maid time may prove he's true

Alti e Ten Curse curse the traitor who'd de - ceive

Bass hapless maid time may prove he's true

traitor who'd de - ceive de - ceive, and trusting hearts of hope be -

gra

near art near, tho' love, thou art absent, tho' love, thou art ab - sent, yet

... all sense has stray'd curse, curse the traitor who'd de - ceive hapless

hap - less maid! Base, base de - ceiv - er!

... all sense has stray'd. Curse, curse the traitor, who'd de - ceive, hap - less

maid hap - less maid! Curse, curse the trai - tor!

... he's true to love. poor hap - less maid! curse, curse the traitor, who'd de - ceive! time may

... he's true to love hap - less maid time may

reave; curse, curse, curse the traitor, who'd de - ceive, de - ceive, and trusting

yet thou art near art near,
 maid all sense has stray'd. To the castle hence a -
 poor hap - - - less maid! All my hopes will end in
 maid all sense has stray'd. To the castle hence a -
 Poor hapless maid, hapless maid, to my castle hence a way, away,
 prove he's true he's true to love. To the castle hence a -
 prove he's true he's true to love. To the castle hence a -
 hearts of hope be - reave! To the castle away, no more delay *grava* to the
loco
 tho' thou art far a - way,
 way! to the castle hence a way, away! poor
 woe! all my hopes will end in woe, will end in
 way! to the castle hence a way poor hapless
 To my castle hence a way, hence hence a way! time may prove he's
 way! to the castle hence a way poor hapless
 way! to the castle hence a way poor hapless
 cas - tle a way, no more de - lay, *grava* time may prove
8va loco

far away, far away, tho' thou'rt far far a -
hap-less maid, all sense all sense has stray'd; yet time time may prove, may
woe poor hap-less maid, time shall prove my
maid poor hapless maid, all sense has stray'd; yet time, time may prove, may
true poor hap-less maid .. time, time may prove he's
maid poor hapless maid, all sense has stray'd, yet time, time may prove, may
maid poor hapless maid, all sense has stray'd, yet time, time may prove, may
prove ... he's true to love .. yet time, time may prove, may
- way far a - way. Come, love, to
prove he's true, he's true, he's true to love. To his castle hence a -
love, shall prove .. my love. Poor hapless maid, all sense has
prove he's true, he's true, he's true to love. Stretto. Poor hapless maid, all sense has
true, he's true. To my castle hence a - way, a - way!
prove he's true, he's true, he's true to love. To the castle hence a -
prove he's true, he's true, he's true to love. Stretto. To the castle hence a -
prove he's true. To the castle a - way, no more de - lay, a - way! to the
Stretto. loco Stretto.

me; this faith-ful heart, come, love, to
 - way! to his castle hence a - way hence a -
 stray'd, but time will prove how true my love, how true my
 stray'd, poor hapless maid, all sense has stray'd, hence, hence hence a -
 to my castle hence a - way, hence a - way! time may prove he's
 - way no more delay no more de - lay, hence, hence, hence a -
 - way no more delay, no more de - lay, hence, hence, hence a -
 castle a - way, no more de - lay, away, hence hence a - way, hence a - way, no more de -
 8va loco 8va
 me, no more to part
 - way hapless maid, a - way! to the castle! to the castle hence a -
 love, how true my love, hapless maid, hapless maid, all sense has stray'd, hapless
 - way, hapless maid, hence a - way, hence a - way, hapless maid, hence a - way! hence
 true, true to love, time may prove, time may prove, that he's true . . . he's true . . . to
 - way, hapless maid, hence a - way, hence a - way, hapless maid, hence a - way, hapless
 - way, hapless maid, hence a - way, hence a - way, hapless maid, hence a - way, hence
 - way, to the castle hence a - way, hence a - way, no more de - lay, no more de - lay, no more de -
 8va

Come, love, to me no more, no more to
 way. Curse, curse the traitor who'd deceive and trusting
 maid! Base, base de-ceiver! base, base de-
 hence! Poor hapless maid! Poor hap- less
 love! Curse, curse the trai- tor! curse, curse the
 maid! Curse curse the traitor who'd deceive and trusting
 Curse, curse, the traitor who'd deceive . . . and trusting hearts of hope bereave of hope bereave! curse the
 lay *sta* Curse curse the traitor who'd de-ceive, curse, curse, curse the
 part no *fff* more
 trai- tor who'd de- ceive! curse the trai- tor who'd de- ceive who'd de-
 ceive hap- less maid hapless maid -hapless
 maid! curse the trai- tor who'd de- ceive, who'd de-
 trai- tor! curse the traitor curse the trai- tor, who'd de- ceive, who'd de-
 hearts of hope be- reave! curse the trai- tor, who'd de- ceive, who'd de-
 traitor who'd de- ceive! curse the trai- tor, who'd de- ceive, who'd de-
 traitor who'd de- ceive! curse the trai- tor, who'd de- ceive, who'd de-
sta *fff*

FINE

INTRODUCTION & GYPSEY CHORUS. ACT. 3^d

Allegretto. $\text{♩} = 100.$

Clar. Corni.

p *mf* *pp* *p*

Clar. Corni.

mf *pp* *mf*

WILHELM.

p.

Still, still as death, still; no eye greets themorn, come ascend, deep

loco.

8va

Wind Inst?

PIERRE.

TEMPO.

Stay, stay below; you shall not tarry long, mine, mine the task, oh

WILHELM.

TEMPO.

ritard.

sleephangs all around. Still, still as death, still, no eye greets themorn, come ascend, deep

ritard.

TEMPO.

ritard.

happy may it prove! Seest thou yon star? it is my na - tal lamp.

ritard.

sleephangs all around.

ritard.

TEMPO.

Gres: *f* *Dim:* *p*
 Shine brightly on, thou herald of my fate! shine, shine brightly on
 Shine brightly on, thou herald of his fate, of his fate,

Gres: *f* *Dim:* *p*
p *f*
Wind Insts
Soprani. *mf*
 Tarry, tar-ry not, bro-thers, tarry not, Tarry, tar-ry not, bro-thers, tarry not,
Alti e Tenori. *mf*
 Tarry not, tarry not, bro-thers, tarry not, tarry not, brothers,
Bass. *mf*
 Tarry not, tarry not, bro-thers, tarry not, tarry not, brothers,

p
 cre... scen... do. *f* *Dim:* *pp*
 the red fire glares... the red... fire glares...
 cre... scen... do. *f* *Dim:* *pp*
 tarry not, tarry not, the red fire glares. tarry not
 cre... scen... do. *f* *Dim:* *pp*
 tarry not, bro-thers, tarry not, tarry not.

PIERRE.

p

WILHELM.

Tarry yet!

tarry yet,

Tarry yet!

tarry yet,

Sop.

Tarry tar-ry not, brothers, tarry not, Tarry tar-ry not, brothers, tarry not,

Alti e Ten.

tarry not, tarry not, brothers,

tarry not, tarry not, brothers,

Bass.

tarry not, tarry not, brothers,

tarry not, tarry not, brothers,

cre----- seen ----- do. *f*

tarry yet, tarry yet, brothers, the feast de- lay, the feast de-

cre----- seen ----- do. *f*

tarry yet, tarry yet, brothers, the feast de- lay, the feast de-

cre----- seen ----- do. *f*

the darkness wears tarry not, tarry not, bro-thers, tarry not, tarry not,

tarry not tarry not, tarry not bro-thers, brothers, tarry not,

tarry not, tarry not, tarry not, bro-thers, brothers, tar-ry

cre----- seen ----- do. *f**ff*

ritard.
 - lay_ tar_ry yet, tar_ry .. yet..
ritard.
 - lay_ tar_ry yet, tar_ry yet..
ritard. *tempo.* *mf*
 bro - - - - - thers. The birds are all hushed in the green - - wood
ritard.
 bro - - - - - thers. The birds are all
ritard.
 not, tarry not, tar_ry not...

ritard. *tempo.*
mf
 There's a bird .. singing still .. 'neath the green - - wood tree.
mf
 There's a bird .. singing still .. 'neath the green - - wood tree.

tree .. Tarrynot,
p
 hushed, the birds are all hushed. Tarry not,
p
 the birds are all hushed in the greenwood tree. Tarrynot,

f tarry yet, tar-ry yet, bro - - thers; he flies, he flies ere day

f tarry yet, tar-ry yet, brothers, yet tar-ry, he flies ere day, tar - - ry yet.

p tar-ry not, tar-ry not, *p* tarry not, *f* the

p tar-ry not, tar-ry not, *p* tarry not, *f* the

p tar-ry not, tar-ry not, *p* tarry not, *f* the

tar-ry not, tar-ry not, tarry not, the

The gyp-sey feast will be wel - come to me . . .

The gypsey feast will be wel - come to me . . .

mf red . . . fire glares, the red fire glares. Tarry not, brothers, the

red . . . fire glares, the red fire glares. Tar - - - ry

red fire glares, the red fire glares. Tar - - - ry

sempre stac.

sempre stac.

p
Tarry yet, tarry yet, brothers, the feast de- lay, the

Tarry yet, tar- ry yet, the

darkness wears; tarry not, tarry not, the gyp- sey feast is

not, the dark- - - ness wears, the gyp- sey feast is

not, the dark- - - ness wears, the gyp- sey feast is

feast the feast de- lay..... tarry yet, tarry yet,

feast de- - - lay tarry yet, tarry yet, tarry yet,

spread - - ing for thee, Tarry not, tarry not, the

spread - - ing for thee. Tarry not, tarry not,

spread - - ing for thee. Tarry not, tarry not,

mf Tarry, tar-ry not, brothers, tarry not, tarry tar-ry not, brothers, tarry not,
mf Tarry not, tarry not, brothers, tarry not, tarry not, brothers,
mf Tarry not, tarry not, brothers, tarry not, tarry not, brothers,

p

Gres:..... f thered fire glares, the red fire glares... *Dim: p* *mf* Tarry tar-ry not,
Gres:..... f tarry not, tarry not, the red fire glares. *Dim: p* Tarry not, *mf* tarry not,
Gres:..... f Tarrynot bro-thers tarry not, *Dim: p* Tarry not, *mf* tarry not,

Gres:..... f *Dim: p*

tarry yet, tarry yet, tarry yet, tarry yet, *Gres:*
 tarry yet, tarry yet, tarry yet, tarry yet, *Gres:*
 brothers, tarry not, tarry tar - ry not, brothers, tarry not, the darkness wears, *Gres:*
 tarry not, brothers, tarry not, tarry not, brothers, tarry not, *Gres:*
 tarry not, brothers, tarry not, tarry not, brothers, tarry not, *Gres:*
 brothers, the feast de - lay... the feast... de lay, tarry yet, tarry yet..... *Dim: ritard.*
 brothers, the feast de - lay.. the feast... de lay, tarry yet, tarry yet..... *Dim: ritard.*
 tarry not, tarry not, bro - thers, tarry not, tarry not, bro - thers *Dim: ritard.*
 tarry not, tarry not, bro - thers, bro thers, tarry not, bro - thers. *Dim: ritard.*
 tarry not, tarry not, bro - thers, bro thers, tar - ry not, tarry not, tarry not.. *Dim: ritard.*
 (Wind Insts)

TEMPO. *f*

tarry yet, tarry yet, tarry yet,

TEMPO. *f*

tarry yet, tarry yet, tarry yet,

TEMPO. *f*

Tarry not, tarry not, tarry not, brothers, tarry not,

TEMPO. *f*

Tarry not, tarry not, tarry not, tarry not, tarry not,

TEMPO. *f*

Tarry not, tarry not, tarry not, tarry not, tarry not,

TEMPO.

tarry yet, tarry yet, tarry yet,

tarry yet, tarry yet, tarry yet,

p

tarry not, tarry not, tarry not, brothers, tarry not,

p

tarry not, tarry not, tarry not, tarry not, tarry not,

p

tarry not, tarry not, tarry not, tarry not, tarry not,

p

The musical score is arranged in two systems. Each system contains five staves. The first two staves are vocal parts (treble and bass clefs) with lyrics 'tarry yet, tarry yet, tarry yet,'. The next three staves are piano accompaniment (treble, middle, and bass clefs). The piano part includes chords and melodic lines, with lyrics 'Tarry not, tarry not, tarry not, brothers, tarry not,' and 'Tarry not, tarry not, tarry not, tarry not, tarry not,'. The tempo is marked 'TEMPO.' and the dynamics range from 'f' (forte) to 'p' (piano). The score is written in a common time signature (C) and features various musical notations including notes, rests, and accidentals.

tarry yet, *p* tarry, tar - - ry,
 tarry yet, *Dim.* tarry, tar - - ry,
 tarry not, brothers tarry not, tarry not, brothers, tarry not, tar - - - ry
 tarry not, tarry not tarry not, tarry not, tarry not, tarry not, tar - - - ry
 tarry not, tarry not tarry not, tarry not, tarry not, tarry not, tar - - - ry
8va ----- *loco.* *Dim.* *p*

tar - ry yet
 tar - ry yet
p tar - ry not
p tar - ry not
p tar - ry not
8va ----- *loco.* *8va* ----- *loco.* *p* *Dim.* *Calando.* **FINE.**

RECIT:— I'VE SPREAD A LEAF COUCH.

(♩ = 96.)

ALLEGRO.

The musical score is written for voice and piano. It begins with a piano introduction in E major, 2/4 time, marked 'ALLEGRO' and '(♩ = 96.)'. The introduction features a series of chords and eighth-note patterns in both hands, with dynamics ranging from *ff* to *pp*. The voice enters with the lyrics 'I've spread a leaf couch for my bride and me; And there while we're shadow'd by hawthorn and berry, We'll love and we'll laugh, and be right merry, right merry, we'll laugh and be right merry.' The piano accompaniment continues with a steady eighth-note accompaniment in the right hand and chords in the left hand. The score concludes with a final chord in the piano.

ff *pp* *ff* *pp* *mf*

I've
spread a leaf couch for my bride and me; And there while we're shadow'd by
hawthorn and berry, We'll love and we'll laugh, and be right
merry, right merry, we'll laugh and be right merry.

a piacere. *f*

AIR — UNDER THE TREE.

$\text{♩} = 92.$
ALLEGRO.

The piano introduction consists of two staves. The right hand features a melody with eighth and sixteenth notes, accented with > and marked with a piano (p) dynamic. The left hand provides a harmonic accompaniment with chords and moving lines, marked with a fortissimo (ff) dynamic.

This system continues the piano introduction. The right hand melody is more active, with many sixteenth notes and accents. The left hand accompaniment remains dense with chords and moving lines, marked with ff.

Under the tree, 'neath the merry green tree, I've spread a leaf couch for my

The first system of the song. The vocal melody (right hand) is simple, using quarter and eighth notes. The piano accompaniment (left hand) features a steady eighth-note pattern in the right hand and chords in the left hand, marked with piano (p) and forte (f) dynamics.

Bride and me; And there, while we're shadow'd by hawthorn and berry, We'll

The second system of the song. The vocal melody continues with quarter and eighth notes. The piano accompaniment maintains the same rhythmic pattern, marked with forte (f) dynamics.

* Original Key F. Minor.

love and we'll laugh, and we'll be right merry, we'll love and we'll laugh, and we'll

be right merry, we'll love and we'll laugh, and we'll be right merry. Our

fa-ces we'll stain with the brown nuts' sap, My elf-locks she'll train as I

lie in her lap; My heart shall ever bound in her black eyes bright; I'll

love her, yes, for e-ver, with all my might. I'll make the green forest her

palace of pride, Then who'll be the wandring Gyp-sy's bride? Then

p *Cres.* *poco*

who'll be the wandring Gyp-sy's bride? Under the tree, 'neath the

a *poco.* *f* *p*

-merrygreentree, I've spread a leaf couch for my bride and me, And

f *p*

there while we're shadow'd by hawthorn and berry, We'll

love and we'll laugh, and we'll be right merry, we'll be right merry, we'll

love and we'll laugh, and we'll be right merry, we'll be right merry, we'll love and we'll

laugh, and we'll be right merry. Under the tree, 'neath the merry green tree, I've

spread a leaf couch for my bride and me; I'll make the green forest her

palace of pride, Then who'll be the wand'ring Gyp-sy's bride, the

wand'ring Gypsy's bride. . . the wand'ring Gypsy's bride? . . .

Cres. poco a poco.

ff

OH! HOUR OF DESTINY.

RECIT: molto agitato.

♩ = 92.

ALLEGRO.

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'ALLEGRO' and 'RECIT: molto agitato.' The tempo is indicated as ♩ = 92. The piano part features a driving, rhythmic accompaniment with a crescendo leading to a forte section. The vocal part enters with a recitative, 'Oh hour of', followed by the lyrics: 'destiny! my heart is breaking; Wild chaos seems to spread a - round, would I could think, dead;'. The piano accompaniment continues with a steady, rhythmic pattern throughout the vocal lines.

RECIT: Amilie.
Oh hour of
destiny! my heart is breaking; Wild
chaos seems to spread a - round, would I could think, dead;

dead; no no no no not dead; yet, yet, my

miser³y drives me on to mad-ness. Oh hour of des-ti-ny;

oh hour of des-ti-ny; my heart, is breaking, my heart,

is breaking, is breaking, Oh hour of des-ti-ny;

Oh hour of destiny; my heart, my heart, is break-ing.

Piu lento.

f *p* *pp* *Cres* *f* *p* *f* *p* *f* *p* *pp* *p*

AIR. — OH! I REMEMBER.

♩ = 92.

ANDANTINO.

The musical score is written for voice and piano. It begins with a tempo marking of 'ANDANTINO' and a quarter note equal to 92 beats. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piano accompaniment starts with a soft dynamic (*p*) and features a steady eighth-note pattern in the left hand. The vocal line enters with a melody of eighth and quarter notes. After the first system, the tempo is marked 'Riten:' (Ritardando). The second system includes the lyrics 'Oh I re - mem - ber, too well re - mem - ber, that happy' and a *dim* (diminuendo) marking for the piano. The third system continues the lyrics with 'day, that happy day, when by our moun - tain eot; as chil - dren we wander'd' and includes a *fz* (forzando) marking for the piano. The score concludes with a final cadence in the piano part.

Oh I re - mem - ber, too well re - mem - ber, that happy

day, that happy day, when by our moun - tain eot; as chil - dren we wander'd

link'd by joy to - ge - ther, link'd by joy to - ge - ther, link'd,

Cres

ritard: *tempo.*

link'd by joy to - ge - ther. Oh I re - mem - ber, too well re -

- mem - ber, that hap - py day, now pass'd a - - way, each

heart as light, - as light as on the breeze a fea - ther, each

calando.

heart, as light, as light as on the breeze a fea-ther. Oh! I re-

- mem-ber, too well re-mem-ber, too well, - too well re-

- mem-ber. I

Cres *fp*

used to look in - - to his laughing eyes my sweet boy

lo - ver, my sweet boy lo - ver, and he my joyous smiles would

e - ver prize, my thoughts dis - co - ver, my thoughts dis -

- co - ver: Oh! I re - mem - ber, too well re - mem - ber, that hap - py

day, that happy day now pass'd a - - way, now pass'd a - - - way. Oh! I re -

- mem - ber, too well re - mem - ber, that happy day, that happy day, when by our

moun - tain cot; as chil - dren we wan - der'd, link'd by joy to - ge - ther,

link'd by joy, to - ge - ther link'd, link'd by joy to -

- ge - ther. Oh! I re - mem - ber, too well re - mem - ber, that hap - py

day, that happy day, now pass'd, pass'd a -

- way, pass'd, now pass'd, pass'd a - way, that happy day, now

Tremolo.

pass'd, pass'd a - way, that happy day, now pass'd, pass'd a - way.

pp riten:

DARE THE FOE INVADE OUR LAND.

JOSE.

COUNT. We swear! thus join'd we swear!

PAUL. We swear! thus join'd we swear! thus

ANDANTINO. We swear! thus join'd we swear!

PIANO-FORTE.

ff tenuto. *fz* *p* *ff*

we swear, thus join'd we swear! No foeman's heel shall brand as slaves our

join'd, we swear, thus join'd we swear! No foeman's heel shall brand as slaves our

we swear, thus join'd we swear, we swear! No foeman's heel shall

fz *p* *ff* *Dim:*

na- - - - - tive land, our land. We swear, we swear, we swear! thus

native land, our na- tive land. We swear, we swear, we swear! thus

brand as slaves our na- tive land. We swear, we swear, we swear! thus

pp *ff* (3)

Calando.

join'd, thus join'd we swear, we swear, we swear, we swear!

join'd, thus join'd we swear, we swear, we swear, we swear!

join'd, thus join'd we swear, we swear, we swear, we swear! *ritard.*

p Calando.

f

$\text{♩} = 92$

ALLEGRO
MAESTOSO.

ff

Ped.

** Ped.*

** Ped.*

** Ped.*

Dare the foe invade our land, his trumpet shall our signal be;

Dare the foe invade our land, his trumpet shall our signal be;

Dare the foe invade our land, his trumpet shall our signal be;

ev'ry heart shall forward stand, and bleed or keep his country free!

ev'ry heart shall bleed or keep his country free!

ev'ry heart shall forward stand, and bleed or keep his country free!

ff

ev'ry hill shall blaze de - fiance,

ev'ry hill shall blaze de - fiance, ev'ry valley shall re -

ev'ry hill shall blaze de - fiance,

p

ev'ry valley shall re - pel, ev'ry fe - male hearts' re - liance

- pel, ev'ry fe - male hearts' re - - liance be on

ev'ry valley shall re - - pel, ev'ry fe - male hearts' re - - -

be on him who breathes farewell. Our hearts as our country's hills are bold, our
him who breathes fare - - well. Our
liance be on him who breathes farewell. Our

ten:

arms as our country's oaks are strong; In our cause we have mail a
arms as our country's oaks are strong; In our cause we have mail a
arms as our country's oaks are strong; In our cause we have mail a

thousand fold, in our cause we have mail a thousand fold, and death for our homes!
thousand fold, in our cause we have mail a thousand fold, death for our
thousand fold, in our cause we have mail a thousand fold, death for our

ff

ff

death for our homes! death for our homes is our bat-tle cry! death,

homes! death for our homes, for our homes is our bat-tle cry! death,

homes! death for our homes, for our homes is our bat-tle cry! death,

ff *Cres.* *ff*

death for our homes is our bat-tle cry! Dare the foe invade our

death for our homes is our bat-tle cry! Dare the foe invade our

death for our homes is our bat-tle cry!

land, his trumpet shall our sig-nal be;

land, his trumpet shall our sig-nal be;

mf Dare the foe invade our land, his trumpet shall our sig-nal be;

ev'ry heart shall forward stand, and bleed or keep his

ev'ry heart shall forward stand, and keep, and keep his

ev' - - - ry, ev'ry heart shall forward stand, and keep his

ff

country free! Let the trumpet sound, let the

country free! Let the

country free! Let the

f

mf

foeman come! ev'ry echo around is our rallying drum! let the

trumpet sound, ev'ry echo around is our rallying drum let the trumpet sound, let the

foeman come, let the trumpet sound, let the foeman come, let the trumpet sound, let the

p/p

ff

foeman come, ev'ry e-cho a-round is our rallying drum! By a

foeman come, ev'ry e-cho a-round is our rallying drum! By a

foeman come, let the trum-pet sound let the foe-man come! By a

barrier of living hearts op-pos'd, the in-va-der's path to our

barrier of living hearts op-pos'd, the in-va-der's path to our

barrier of living hearts op-pos'd, the in-va-der's path to our

ff stacc.

homes is clos'd, and there we will drive him back or die; Home!

homes is clos'd, and there we will drive him back or die; Home!

homes is clos'd, and there we will drive him back or die; Home!

ff stacc.

home and country! is our cry, is our cry! In our cause we have mail of a

thou-sand fold, in our cause we have mail of a thou-sand fold, and

death for our homes! death for our homes! death for our homes is our

battle cry, death! death for our homes is our battle cry! Dare the foe invade our
 battle cry, death! death for our homes is our battle cry! Dare the foe invade our
 battle cry, death! death for our homes is our battle cry!

ff

land, his trumpet shall our signal be; Ev'ry heart will forward
 land, his trumpet shall our signal be;
 Dare the foe invade our land, his trumpet shall our signal be; Ev'ry

stand, and bleed or keep his country free! Let the
 ev'ry heart shall forward stand, and bleed or keep his country free!
 ev'ry heart shall forward stand and keep his country free!

ff

trum-pet sound! let the foe-man come! ev'ry e-cho a-round is our

Let the trum-pet sound! ev'ry e-cho a-round is our

Let the foe-man come! let the trum-pet sound! let the

mf

rallying drum; let the trum-pet sound, let the foe-man come, ev'ry

rallying drum; let the trum-pet sound, let the foe-man come, ev'ry

foe-man come; let the trum-pet sound, let the foe-man come, let the

pp

e-cho a-round is our rallying drum, and death for our homes! is our

e-cho a-round is our rallying drum, and death for our homes! is our

trum-pet sound, let the foe-man come, and death for our homes! is our

ff

bat-tle cry. death! death! death for our homes is our bat-tle cry, is our
 bat-tle cry. death! death! death for our homes is our bat-tle cry, is our
 bat-tle cry. death! death! death for our homes is our cry our battle cry, is our

stacc.
ff

bat-tle cry; and death for our homes is our bat-tle cry; death! death!
 bat-tle cry; and death for our homes is our bat-tle cry; death! death!
 cry, our battle cry; and death for our homes is our bat-tle cry; death! death!

ff

death for our homes is our bat-tle cry, is our bat-tle cry,
 death for our homes is our bat-tle cry, is our bat-tle cry,
 death for our homes is our cry, our battle cry, is our cry, our battle cry,

fz

death for our homes, for our homes, for our homes, is our

death for our homes, for our homes, for our homes, is our

death for our homes, for our homes, is our battle cry, for our

battle cry, is our battle cry, is our battle cry, let the

battle cry, is our battle cry, let the foe - man come let the

homes, for our homes is our battle cry, let the trum - pet sound let the

trumpet sound! let the foeman come! let the trumpet sound!

trum - pet sound! ev'ry e - cho a - round is our ral - lying drum,

foe - man come! ev'ry e - cho a - round is our ral - lying drum for our

fz *sempre stacc:*

for our homes, for our homes, is our battle cry, our
 for our homes, for our homes, is our battle cry, our
 homes, for our homes, for our homes, is our battle cry, our

gva *fz*

f *calando.*
 battle cry! for our homes, for our homes, our homes . . .
 battle cry! for our homes, for our homes, our homes . . .
 battle cry! for our homes, for our homes, our homes . . .

gva *loco* *f* Brass Instruments. *ppp tenuto.*

ff

3

3

THE AMILIE WALTZ.

Moderato.

The musical score is written for piano in 3/4 time with a key signature of one sharp (F#). It consists of five systems of music. The first system is a grand staff with a treble and bass clef, featuring a melody in the treble and a harmonic accompaniment in the bass. The tempo is marked 'Moderato.' and the dynamics range from *pp* to *f*. Pedal markings are present below the first system. The second system continues the melody with triplets and accents. The third system features a more active bass line. The fourth and fifth systems show further development of the melody and accompaniment, with various articulations and dynamics.

pp *f*

Ped: \oplus *Ped:* \oplus *Ped:* \oplus

p *f* *p*

The musical score consists of six systems of two staves each. The key signature is one sharp (F#). The notation includes various musical elements:

- System 1:** The right staff begins with a *grva* (grave) marking and a dotted line. It contains a series of chords and single notes, some with accents. The left staff has a *f* (forte) dynamic. A *loco* marking appears at the end of the right staff. The system concludes with a *1 Silent.* instruction and a *p* (piano) dynamic in the right staff, and a *Ped:* (pedal) instruction in the left staff.
- System 2:** The right staff features a series of eighth notes with accents. The left staff has a *f* dynamic and a *Ped:* instruction. The system ends with a *Ped:* instruction in the left staff.
- System 3:** The right staff contains a series of eighth notes with accents and a *p* dynamic. The left staff has a *p* dynamic and a *Ped:* instruction.
- System 4:** The right staff features a series of eighth notes with accents and a *f* dynamic. The left staff has a *p* dynamic and a *Ped:* instruction.
- System 5:** The right staff begins with a *grva* marking and a dotted line. It contains a series of eighth notes with accents. The left staff has a *p* dynamic and a *Ped:* instruction.
- System 6:** The right staff begins with a *grva* marking and a dotted line. It contains a series of eighth notes with accents. The left staff has a *f* dynamic and a *Ped:* instruction.

Allegro.

f

ff

Handwritten musical score for piano, page 270. The score is written in G major (one sharp) and 3/4 time. It consists of six systems of music, each with a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The first system begins with a *pp* (pianissimo) marking and includes a *Ped:* (pedal) instruction. The second system features a *p* (piano) marking. The third system includes a *f* (forte) marking. The fourth system has a *p* marking. The fifth system has a *p* marking. The sixth system has a *p* marking. The score concludes with a double bar line. The page number 270 is printed at the top center.

gva

loco

f

p

Silent.

Ped:

Ped:

Ped:

f

p

f

p

gva

loco

f

p

Silent.

FINALE. 272 ACT 3rd

Andantino. $\text{♩} = 54.$

Wind Instruments.

Legato.

AMILIE. *mf*

LELIA. Fare-well, oh thou world, ye green hopes of my youth! Fare-

JOSÉ. Oh do not do not say fare-well!

HANS. Oh do not do not say fare-well!

COUNT. Oh do not say fare-well!

Oh do not do not say fare-well!

cres.

-well, oh ye hills, na - ture's refuge of truth! No lon - ger enrap - tured mine

Love woos thee not to say fare-well, Love woos thee,

Love woos thee not to say fare-well, Love woos thee,

Oh do not say fare-well,

Love woos thee not to say fare-well, Love woos thee,

eyes on ye dwell, My heart has be-tray'd me, my heart has betray'd me, fare-well, oh fare-
 Love woos thee; wilt thou fly from what de-lights thee, delights thee? Love woos thee,
 Love woos thee; wealth wealth and manly love in-vites thee, in-vites thee; Love woos thee,
 wilt wilt thou fly from what delights thee? Love,
 Love woos thee, wilt wilt thou fly from what de-lights thee, delights thee? Love woos thee,

poco a poco f poco rit: tempo piu lento.
 -well; fare-well, oh farewell; my heart has betray'd me, my heart my heart has betray'd me, be-
 woos thee, do not do not say fare-well, do not seek lonely cell; love woos thee,
 woos thee, not to say fare-well, fare-well; do not seek lonely cell; love woos thee,
 woos thee, woos thee, not to say fare-well; do not seek lonely cell; love woos thee,
 woos thee not to say fare-well, fare-well; do not seek lonely cell; love woos thee,

poco a poco poco, rit: tempo piu lento.

Cres *Dim* *Cres* *poco rit: p tempo poco lento.*

- tray'd me, betray'd me, farewell; oh fare_well fare_well, oh fare_well, my heart has be-

Oh do not say farewell; do not do not say farewell; do not

love woos thee, woos thee not to say farewell, farewell, do not

love woos thee woos thee not to say farewell, do not

love woos thee woos thee not to say farewell farewell, do not

Cres *dim* *Cres* *f poco rit: tempo poco lento.*

- tray'd me, my heart my heart has betray'd me, fare_well! Farewell! I go to

seek lonely cell, love woos thee.

seek lonely cell, love woos thee.

seek lonely cell, love woos thee.

seek lonely cell, love woos thee.

CORO.

Soprani. mf Love woos thee, love woos thee, not to say farewell.

Alti e Tenori. mf Love woos thee, love woos thee, not to say farewell.

Bassi. mf Love woos thee, love woos thee, love woos thee love woos thee

mf

f *Dim* *Cres*

seek some lonely cell, I go to seek some lonely cell, some lone - - - ly cell

say not fare-well, say not farewell. Oh do not seek the lonely cell, oh do not

say not fare-well, say not farewell. Oh do not seek the lonely cell, oh

say not fare-well, say not farewell. Oh do not seek the lonely cell, oh do not

say not fare-well, say not farewell. Oh do not seek the lonely cell, oh

say not fare-well, say not farewell. Oh do not seek the lonely cell, oh do not

say not fare-well, say not farewell. Oh do not seek the lonely cell, oh do not

say not fare-well, say not farewell. Oh do not seek the lonely cell, oh

Cres *f*

dim: et poco ritard: tempo poco lento.

Fa - - - ther, friends! my heart has be-tray'd me, my heart my heart has be-tray'd me.

do not say fare-well, fare-well, do not seek lonely cell; love wooes thee. Oh do not

do not do not say fare-well, do not seek lonely cell, love wooes thee,

do not say fare-well, fare-well, do not seek lonely cell, love wooes thee,

do . not do not say fare-well, do not seek lonely cell, love wooes thee,

do not say fare-well, fare-well, do not seek lonely cell, love wooes thee. Oh do not

do not say fare-well, fare-well, do not seek lonely cell, love wooes thee,

do not say fare-well, fare-well, do not seek lonely cell, love wooes thee,

dim: et poco riten: tempo *pp*

pp tempo poco lento.

farewell, fare - - well! *f* farewell, fare well! oh farewell! My heart has be-

seek the lonely cell, love woos thee not to say farewell, love woos thee, love woos thee, love woos; do not

Oh do not do not say farewell, love woos thee, love woos thee, love woos; do not

love woos thee not to say farewell, love woos thee, love woos thee, love woos; do not

Oh do not seek the lonely cell, love woos thee, love woos thee, love woos; do not

seek the lonely cell, love woos thee not to say farewell, love woos thee, love woos thee, love woos; do not

love woos thee not to say farewell, love woos thee, love woos thee, love woos; do not

Oh do not seek the lonely cell, love woos thee, love woos thee, love woos; do not

f *pp* *pp tempo poco lento.*

rit:

- tray'd me, my heart my heart has betray'd me.

seek lonely cell, love woos thee.

seek lonely cell, love woos thee.

seek lonely cell, love woos thee.

seek lonely cell, love woos thee.

seek lonely cell, love woos thee.

seek lonely cell, love woos thee.

seek lonely cell, love woos thee.

seek lonely cell, love woos thee.

Colla voce *Calando.*

♩ = 138. J. MILIE.

JOSÈ.

Dis-trac-tion! thus re-jec-ted! A-mi-lie, one moment

Allegro Agitato.

f p Cres

For - bear! for - - bear! I go to

stay. Oh stay! oh stay!

poco

seek some lone - - ly cell.

poco

Oh do not seek the lonely cell! oh stay! I dare..... not give the

for - bear!

sig - - nal, yet de - - lay..... yet de - - lay; gave I the

f p

word..... gave I the word, thou could'st..... not fly me

forbear, for-bear! oh mi-se-ry! oh let me die!

now; *COUNT.* thou'rt in my power, thou'rt in my power; A-way, a-
Cres *poco* *a* *poco*

All is prepared, the plan is laid, 'twill

is there no aid? my senses fly! my senses fly! is there no

- way! thou'rt mine, thou'rt mine!

end thy tri-al, faith-ful maid, faithful maid.

ff aid? no aid! is there no aid? no

hence with my bride a - way! hence with my bride a -

all is prepar'd, the plan is laid; *Alti e Tenori. ff* all is prepar'd, the plan is

CORO. Hence, hence away, thou'rt a hunter's bride..... hence, hence a -

Bass. ff Hence, hence away, thou'rt a hunter's bride..... hence, hence a -

ff

aid! Oh brave! oh

- way! a - way! a - - way!

laid.

- way, a - way! hence hence a - - way.....

- way, a - way! hence hence a - - way.....

f

126.

men! oh brave! oh men! pro - tec - tors, pro -

- tec - tors! Fa - - - ther, friend! — Thou ser - - - - - pent,

serpent! pois - 'ning what thou dost un - fold! come hate, come

death, your mingled venom lend, your venom lend, to speak the scorn.....

pp Ritard: *f Tempo.* $\text{♩} = 160.$

pp Ritard: *f Tempo.* *f* *f* *f* *Cres*

poco *a* *poco* *f*

..... the scorn..... the scorn, in which thy love I hold, in which thy

love I hold, the scorn..... the scorn, the scorn in which thy

Rit: ff Tempo.
love, thy love I hold. Is there no aid? is there no aid? my senses

LELIA. *ff* Why all this fear? why all this grief? why all this

JOSÈ. *ff* A-way a-way, thou't my bride! thou't my bride! thou't my

HANS. *ff* Hence hence a-way! thou't his bride! hence hence away!

COURT. *ff* Observe him well, observe him well, but take no

Soprani. *ff* Why all this fear! why all this grief? why all this

Alti e Tenori. *ff* Hence hence a-way! thou't his bride! hence hence a-way!

Bass. *ff* Hence hence a-way! thou't his bride! hence hence a-way!

Ritar: f Tempo.

fly! is there no aid..... no aid?

fear? why all this grief? why all this fear, this fear?

bride! hence a-way with the hunter's bride! a-way! a-way!

thou'rt his bride, a-way a-way with the hunter's bride, a-way a-way.....

heed, this hour will tell a tale a tale in-deed..... For-

fear why all this grief why all this fear this fear.

thou'rt his bride, a-way a-way with the hunter's bride, a-way a-way a-way.

thou'rt his bride, a-way a-way with the hunter's bride, a-way a-way a-way.

gva

ff

Recit a piacere. ♩ = 120.

- bear, bold man, for - bear! For - bear, for bear, great heav'n forbids the deed, that she should

Recit: a piacere. ff

p tem:

Cres

Maestoso.

f

JOSE. Recit. a piacere. tem:

ne'er be thine it has de-creed. No pow'r save Anderl's shall des-roy shall destroy my

f

Tempo.

$\text{♩} = 150.$
Piu mosso.

mf

claim. *COUNT.* *p* The grave will an-swer, *Cres*

What if she call on that so much lov'd name? what if she call on that so much lov'd

ffp *Piu mosso.*

AMILIE. *ff*

Ah! what do I hear? Ah! thou mock'st my

Cres the grave will an-swer. *ff* What do I hear? what do I hear? what can they mean?

name! No! no, no! thy love is true, thy love is

ff

fff (Gun Fired)

mi-sery, Ah..... what do I hear, what do I hear!.....

What do I hear? her love is near, what do I hear? her love is near!

true, thy love is near, thy love is near, thy love is near.

(Gypsies discovered at back of Stage.)

Wind Instruments.

♩ = 92.

ALLEGRETTO.

Wind Instruments.

♩ = 92.

ALLEGRETTO.

Tar-ry tar-ry not, bro-thers, tarry not, tar-ry tar-ry not, bro-thers, tarry not,
 Tarry not, tarry not, bro-thers, tarry not, tarry not, bro-thers,
 Tarry not, tarry not, bro-thers, tarry not, tarry not, bro-thers,
 the red fire glares..... the red..... fire glares;
 tar-ry not, tar-ry not, the red fire glares;
 tar-ry not, bro- - - thers, tar-ry not,

..... tar-ry tar-ry not, bro-thers, tar-ry not, tar-ry tar-ry not,
tar-ry not, tar-ry not, tar-ry not, bro-thers, tar-ry not,
tar-ry not, tar-ry not, tar-ry not, bro-thers, tar-ry not,
bro-thers, tarry not, the dark-ness wears..... tar-ry not, tarry not,
tar-ry not, bro-thers, tar-ry not, tar-ry not, tarry not,
tar-ry not, bro-thers, tar-ry not, tar-ry not, tarry not,
bro-thers, tarry not, tarry not, bro-thers.....
bro-thers, bro-thers, tarry not, bro-thers.....
bro-thers, bro-thers, tar-ry not, tarry not, tar-ry not.....
Dim: Ritard: Dim: Ritard:

(Distant March.)

♩ = 120.

MAESTOSO.

AMILIE.

PIERRE. (Anderl disguised as a Gypsy enters) Ah, that voice!

A-mi-lie! dear A-mi-lie!

Cres poco a poco ff

Ah that voice, that voice so dear.....

Cres poco b ff

A-mi-lie. dear A-mi-lie! thy Anderl's here!.....

LELIA. ff

See, 'tis Anderl!

HANS. ff

See, 'tis Anderl!

Soprani. ff

See, 'tis Anderl!

Alti e Tenor. ff

See, 'tis Anderl!

Bass. ff

See, 'tis Anderl!

Cres poco a poco ff

see.... he's true to thee.... he's true to thee.... see

JOSE. Ah! all hope is gone from me! all all is lost to me! all hope is

see he's true to thee..... he's true to thee.... see

ff See 'tis Anderl see see he's true to thee.... see

see he's true to thee.... he's true to thee.... see

see he's true to thee..... he's true to thee.... see

see he's true to thee..... he's true to thee see see

mf Ah,

see, 'tis Anderl, see! he's true to thee.... he's true to thee!

lost to me. Ah! all hope is gone from me, all all is lost to me!

see, 'tis Anderl, see! he's true to thee,..... he's true to thee....

See, 'tis Anderl see, see! he's true to thee....

see, 'tis Anderl, see! he's true to thee.... he's true to thee....

see, 'tis Anderl, see! he's true to thee..... he's true to thee....

see, 'tis Anderl, see!.... he's true to thee..... he's true to thee.... *Dim*

swelling heart, oh swelling heart; re-joice! re-joice! 'tis

Thy Anderl see, he's true to thee; thy Anderl see, thy Anderl

he! it was it was my Anderl's voice, my An - derl's

see! he's true he's true! thy Anderl's true thy Anderl's

voice, his voice

true, he's true.....

ff Più Mosso.

ff Più Mosso.

8va

$\text{♩} = 100.$ AMILIE.
Andante.

PIERRE.
mf

To thy

To this heart, where love ne'er dieth..... let me press thee, dear-est maid!

love my heart re - pli - - - eth, with a joy, a joy that ne'er can fade.....

to this heart, where love ne'er dieth, let me press thee, dearest maid..... to this

COUNT.

Love which

AMILIE.

to thy love my heart re - pli - - - eth, with a joy, with a joy, that ne'er can fade; to thy

JOSÉ.

Faithful love is thus re - qui - ted; ne'er by me shall joy be blighted;

PIERRE.

heart, to this heart, where love ne'er di - - - eth, to my heart let me press thee, dearest maid!

COUNT.

thus..... stands a - ge's test, lives for e - - - - - ver in the breast;

love my heart re - pli - - - eth, with a joy, that ne'er can
 faith-ful love is thus re-qui - - ted, thus, thus, thus re-
 to this heart let me press thee, let me, let me
 love which thus stands a - ge's test for e - ver lives, lives in the

fade..... with a joy that ne'er can fade.....
 - qui - - ted, thus, thus, thus re - qui - - ted.
 press thee, let me, let me press thee.
 breast, lives, lives, in the breast..... A Fa - - - ther's

be up - - on us,
 she is thine.....
 be up - - on us,
 bless - ing be up - on ye, be up - on ye, spreading peace.....

Colla voce.

spread - ing peace... To thy love my heart, re -
may joys en - twine ye! faithful love
spread - ing peace.... To this heart
peace within each breast, within each breast. Love which thus
ply - - - eth with a joy that ne'er.... can fade..... with a
is thus re - qui - - ted, thus thus thus re - - qui - - ted,
let me press thee, let me, let me press thee,
stands a - ge's test, for e - ver lives lives in the breast,
joy..... that ne'er.... can fade, can fade.....
thus, thus thus re - - qui - - ted, thus re - - qui - - ted.
let me let me press thee, let me press thee.
lives lives in the breast, lives in the breast.....

*Allegro. ♩ = 135.***CORO.** A Father's bless - - - ing, a father's test, sheds sweet peace within each**CORO.** A Father's bless - - - ing, a father's test, sheds sweet peace within each*Allegro. f*

A Father's bless - ing, a father's test, sheds sweet peace within each

ff

breast, sweet peace within each breast.

breast, within each breast sheds sweet peace.

breast, with - in within each breast.

*♩ = 135 Allegro vivace.***Amilie.** Joy joy rap - - tu - rous joy joy joy ev'ry**LELIA.****JOSÉ.** Joy, joy, rap - turous joy, joy, joy,**HANS.** Joy, joy, rap - turous joy, joy, joy,**PIERRE.** Joy, joy, rap - turous joy, joy, joy,**COUNT.** Joy, joy, rap - turous joy, joy, joy,**Soprani.** Joy, joy, rap - turous joy, joy, joy,**Alti e Tenori.** Joy, joy, rap - turous joy, joy, joy,**Basso.** Joy, joy, rap - turous joy, joy, joy,

Joy, joy, rap - turous joy, joy, joy,

Allegro vivace.

hour shall now em - ploy bound - - - less bound - less as the o - cean's

rap - - - turous joy! joy, boundless

rap - - - turous joy! joy, boundless

rap - - - turous joy! joy, boundless

rap - - - turous joy! joy, boundless

rap - - - turous joy! joy, boundless

rap - - - turous joy! joy, boundless

rap - - - turous joy! joy, boundless

rap - - - turous joy! joy, boundless

flow plea - - sure, plea - - sure now in - spires my breast.

joy! joy, boundless joy!

joy! joy, boundless joy!

joy! joy, boundless joy!

joy! joy, boundless joy!

joy! joy, boundless joy!

joy! joy, boundless joy!

joy! joy, boundless joy!

joy! joy, boundless joy!

AMILIE.
Cres.

Bright as is the day-god's glow, Joy shall endless day im-part; truth, truth e-

Cres

-ter - - nal, glads glads my heart, truth, truth e - ter - - nal, glads glads my

ritard:

ritard:

f Tempo.

heart.
LELIA.

Rap-tu-rous joy,

rap-tu-rous joy,

joy, joy,

joy, joy,

joy, joy, rap-tu-rous

She is thine, she is thine, may joys en-twine ye; sighs may come but en-vy

HANS.

Joy, joy,

joy, joy,

joy, joy, rap-tu-rous

Joy, joy, rap-tu-rous joy, ev'ry hour, shall now em-ploy, shall now em-

COUNT.

A father's bless - - - - - ing be up - - on ye, be up -

Joy, joy,

joy, joy,

joy, joy, rap-tu-rous

Joy, joy,

joy, joy,

joy, joy, rap-tu-rous

Joy, joy,

joy, joy,

joy, joy, rap-tu-rous

Tempo.

tri - umph crowns love's faithful test; tri - umph
 joy, ev' - ry hour shall now em - ploy, joy, joy, rap - turous joy, ev' - ry
 dies; she is thine, she is thine, en - vy dies, she is
 joy. joy, joy, rap - turous joy!
 - ploy; joy, joy, rap - turous joy! She, is mine, joy, joy,
 - on ye..... spread - ing peace, spreading peace,.....
 joy! joy, joy, rap - turous joy!
 joy! joy, joy, rap - turous joy!
 joy! joy, joy, rap - turous joy!
 crowns love's faithful test; rap - turous joy.....
 hour shall now em - ploy; joy, joy, rap - turous joy.....
 thine, she is thine, en - vy dies, en - vy dies.....
 joy, joy, rap - turous joy.....
 rap - turous joy, she is mine! she is mine.....
 spreading peace, joy, joy, rap - turous joy.....
 joy, joy, rap - turous joy.....
 joy, joy, rap - turous joy.....
 joy, joy, rap - turous joy.....
 joy, joy, rap - turous joy.....

mf Joy,..... joy,..... rap - - tu - rous joy!..... joy.....

Joy, joy, rap - turous joy! joy,

Faith - ful love, faith - ful love, is thus re - - qui - - ted, Ne'er by me,

Joy! joy! rap - turous joy! joy!

To my heart, to my heart, where love ne'er di - - eth, I will press

mf Love love which thus stands a - ge's test, lives

Joy! joy! rap - turous joy! joy!

Joy! joy! rap - turous joy! joy!

Joy! joy! rap - turous joy! joy!

p joy..... ev'ry hour shall now em - ploy,.... joy,..... joy,.....

joy, rap - turous joy.

ne'er by me, shall joy..... be bligh - ted; Faith - ful love is thus re - -

joy, rap - turous joy! *p* *Stacc:*

thee..... dear - - - est maid..... Love which thus stands a - - ge's

p lives.... for e - - - ver in the breast, Love which thus stands a - - ge's

joy, rap - turous joy!

joy, rap - turous joy!

joy, rap - turous joy!

joy shall end - less day in - part
 - qui - - ted, thus thus re - qui - ted, re - qui - ted,
 test, lives, lives, lives for e - ver, for e - ver,
 test, lives, lives, lives for e - ver, for e - ver,
 Joy joy shall endless day im -
 Faith - ful love is thus, is thus re - qui - ted, re - qui - ted, *f*
 Ne'er shall joy by me, by me be blighted, be blighted; ne'er
 Faith - ful love is thus, is thus re - qui - ted, re - qui - ted; joy
 Love which thus stands a - - ge's test, lives e - ver, for e - ver, joy
 lives for e - - ver in the breast, for e - ver, for e - ver, joy
 Faith - ful love is thus, is thus re - qui - ted, re - qui - ted; *f*
 Faith - ful love is thus, is thus re - qui - ted, re - qui - ted; joy
 Faith - ful love is thus, is thus re - qui - ted, re - qui - ted; joy

- part, shall endless day..... im - part,

joy, joy,.... shall end - less day im - part,..... joy, joy, joy,

.... by me..... shall joy be blighted, ne'er by me, ne'er by me,....

joy, joy, joy,.... shall end - less day im - part..... joy, joy, joy, joy,

joy, rap-turous joy, shall end - less day im - part..... impart, joy joy, rap - turous

joy,..... shall end - less day im - part..... joy, joy,.....

joy, joy,.... shall end - less day im - part..... joy, joy, joy,

joy, joy, joy,.... shall end - less day im - part..... joy, joy, joy, joy,

joy..... shall end - less day im - part..... joy, joy,.....

f

Stretto.

shall endless day..... im - part, joy, rap - turous

.... shall end - less day im - part..... joy, joy, rap - turous joy, rap - turous

.... shall joy be blighted, ne'er by me, ne'er ne'er love..... which

.... shall end - less day im - part..... joy, joy, rap - turous joy, each

joy shall end - less day im - part..... im - part, joy joy, joy, rap - turous

.... shall end - less day im - part..... joy, joy, joy, rap - turous

.... shall end - less day im - part..... joy, joy, rap - turous joy, each

.... shall end - less day im - part..... joy, joy, rap - turous joy, each

.... shall end - less day im - part..... joy, joy, rap - turous joy, each

Stretto.

508

[illegible]

poco a poco *ff* 300

joy..... joy.....

joy..... joy..... ev-ry hour shall now em-ploy..... shall now em-

love faith-ful love faith-ful love is thus re-qui-ted and en-ny

joy..... joy..... ev-ry hour shall now em-ploy..... rap-turous

thus stands a--ge's test lives for e-ver in the breast, e-ver in the

thus stands a--ge's test lives for e-ver in the breast, e-ver in the

joy..... joy..... ev-ry hour shall now em-ploy..... shall now em-

joy..... joy..... ev-ry hour shall now em-ploy, em-ploy, rap-turous

joy..... joy..... ev-ry hour shall now em-ploy..... shall now em-

joy, joy, rap-turous joy! joy.....

-ploy, joy, joy, rap-turous joy, rap-turous joy.....

dies, sighs may come, but en-ny dies! joy.....

joy, joy, joy, rap-turous joy, rap-turous joy.....

breast, joy, joy, rap-turous joy, rap-turous joy.....

breast, joy, joy, rap-turous joy, rap-turous joy! joy.... joy, joy.... joy,

-ploy, joy, joy, rap-turous joy, rap-turous joy.....

joy, joy, joy, rap-turous joy, rap-turous joy.....

-ploy, joy, joy, rap-turous joy, rap-turous joy! joy.... joy, joy.... joy,

gr

joy rap-turous joy!.....!

joy, joy..... rap-turous joy!

joy, joy..... rap-turous joy!

joy, joy..... rap-turous joy!

joy, joy..... rap-turous joy!

joy, joy..... rap-turous joy!

joy, joy, joy..... joy, joy..... rap-turous joy!

joy, joy..... rap-turous joy!

joy, joy..... rap-turous joy!

..... joy, joy..... joy, joy..... rap-turous joy!

grava

ff

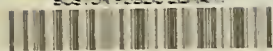
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